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# THE JAPAN MAGAZINE

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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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H.I.H. the Prince Regent accompanied by his suite entering the mansion of Viscount Kikkawa during his tour of western Japan.

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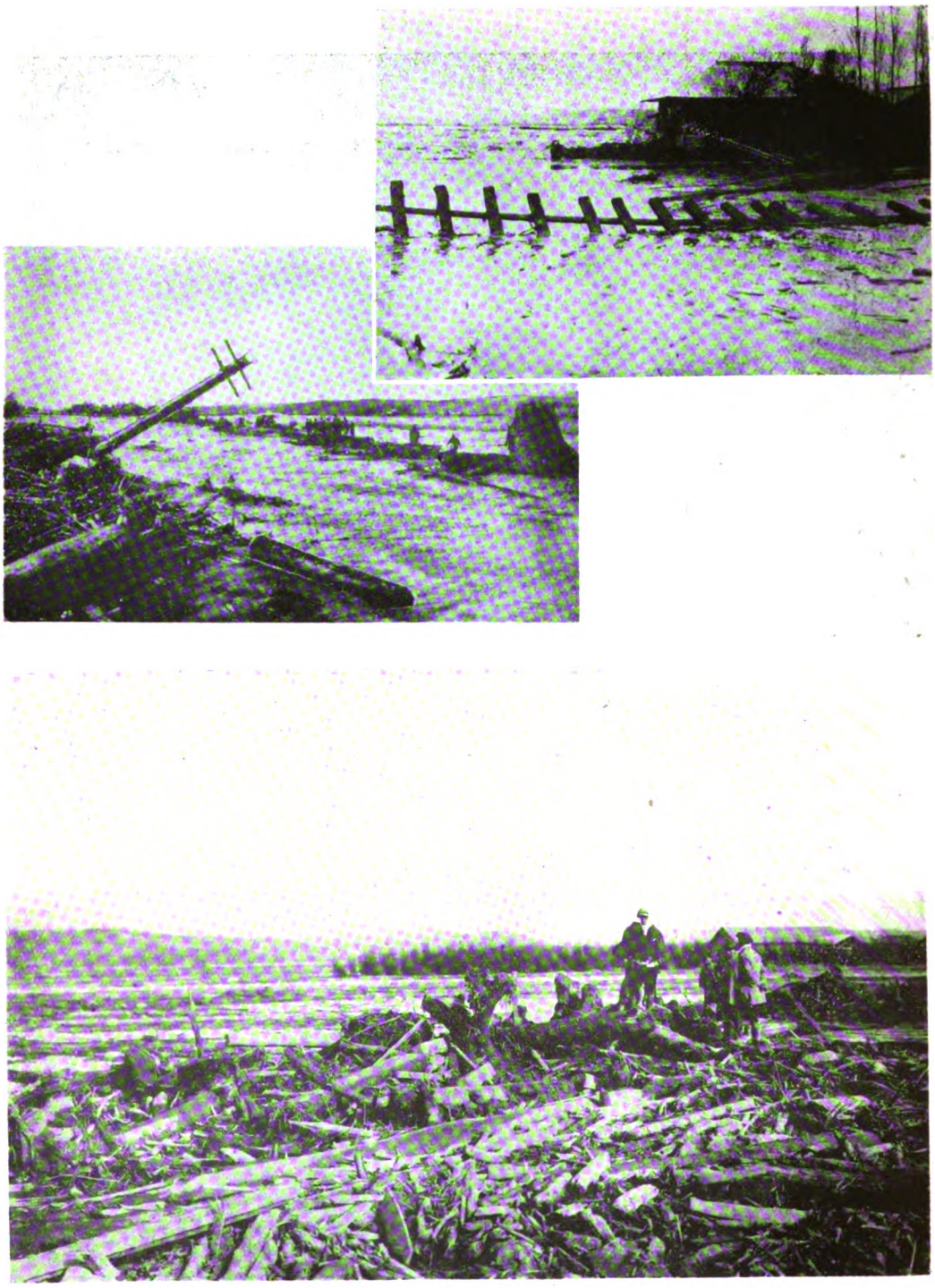

Scenes in the villages that were destroyed during the recent eruption of the volcano Mt. Tokachi in Hokkaido.

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# THE JAPAN MAGAZINE

VOL. XVI MAY, 1926 No. VIII

## Fifteen Years' Progress in Japanese Industry

WITH the transition of economic affairs following the progress of culture in general and the spread of education, the industry of Japan has made remarkable progress since the beginning of the Meji Era, and the old household factries have changed into the great modern system of industrial factories.

The direct stimulation of the change was mainly the Sino-Japanese war and the Russo-Japanese war. However,, the foundation of our modern industry was already built by that time. Japan whose chief industry was ugriculture, was gradually developing into an industrial country. That was the condition before the tariff reform in 1867.

The development of our industry in the past fffteen years is the result of natural progress heightened by the influence of the Great War. Japan participated in the great industrial revival. Generally speaking this is a natural consequence also from the population of the cauntry being increased by twenty per cent in the past fifteen years. There was a rapid increase in consumption as the result of the heightened standard of living of the general public.

However, in the amount of rice the chief agricultural product of Japan, there was only ten per cent increase. Thus the condition of our agriculture which was the principal industry of Japan was in a poor state, and the great majority of the people naturally had to find a way in which to get their living.

During this period, however, our manufacturing industry made such remarkable progress that finally the national policy was changed to industrialism. This was brought about by necessity.

During the fifteen years, the number of factories increased from 32,000 to 87,000, an increase of 270 per cent. The value of industrial products increased from 5,600,000 yen, that is 700 per cent. Assuming quotations at 20 per cent on the avèrage, it shows an increase of 350 per cent in quantity.

Following this, the consumption of coal increased from 5,600,000 tons to 20,-000,000 tons, an increase of 360 per cent. Electric power shows an increase from 430,000 kilowatts to 2,800,000, 650 per cent.

The number of factory workers increased from 800,000 to 1,500,000, about 200 per cent.

The number of companies increased from 3,500 to 13,000, about 400 per cent increased. The amount of company capital increased from 540,000,000 yen to 6,000,000,000, an increase of 1,100 per cent.

The total sum of foreign trade during

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the fifteen years increased from 1,000,000 to 3,400,000,000, an increase of 340 per cent. The amount of money in circulation increased from 550,000,000 yen to 1,500,000,000, an increase of about 300 per cent.

The cotton spinning industry made the most remarkable progress during this period, especially during and since the great war. Although Japan was already the exporter of 2,000,000 bales, when the European War occurred the products of our spinning industry rapidly increased to 4,500,000 bales. Then new enterprises were started here and there. Fastories were established in China to increase production, espially to produce thick thread, making use of the cheap wages in China.

Cotton cloth making was the largest of similar industries in Japan and it was formerly produced by simple hand machines as a subsidiary work. In the fifteen years, the aspest completely changed. The machines operated by man power gave place to those of electric power. The production was doubled Especially, tne production of thin threads was increased.

Wide cloth was much produced by Sapanese spinners for export by the time of the great war. Only undyed stuffs of thin threads was produced in Japan, but after the war, cotton cloth woven of thin threads with various designs came to be produced by Japanese cotton spinners, and soon became one of most important exports from this country. The value of such goods increased from 30,000,000 yen to 240,000,000 in the fifteen years.

In silk production, there are two kinds, that is, narrow cloth chiefly supplied for the demand at home, and wide cloth which is generally exported to foreign countries. Silk cloth has been made mostly by machines. The amount shows an increase of 300 per cent compared with that of fifteen years ago.

The wide cloth which was chiefly exported, was already made at the time of the Russo-Japanese war by simple means but since that time the material came to be produced by great numbers of looms. Especially since the great war the kinds of silk fabrics have increased, and silk crape Fuji silk etc., came to be produced, and exported to foreign countries. The value of the export of this cloth increased from 30,000,000 yen to 180,000,000.

The woolen industry was new to Japan. It was first tried in Japan at the beginning of Meiji Era, but it is only in the past ten years that it has made considerable progress. At present enough is produced to supply the demand of this country.

The chemical industry made remarkable progress since the tariff reform in 1867. The following were produced in Japan fifteen years ago, sulphuric acid, superphosphate fertilizer, cement, glass, ceramic wares, paints, coal dry distilation, leather, paper, oils, soap, toilet articles, beer, and matches.

However, the outbreak of the great war gave Japan the best chance to improve her chemical industry. The production of these materials was rapidly increased then. The production of superphosphate fertilizer increased from 60,000,000,000 kan to 150,000,000 an increase of 350 per cent. The production of cement increased from 2,300,000 barrels to 8,000,000 barrels an in-

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crease of 500 per cent. Printing paper increased from 127,000,000 pounds to 420,000,000 pounds, an increase of 350 per cent. The production of ox-hides increased from 500,000 to 1,000,000 an increase of 200 per cent.

In addition to these nitrogenous manure, plate glass, soda drugs, dyes, artificial silk, paper and rubber have made much progress.

The mechanicle engineering of our country was rather slow in development but since the Russo-Japanese war it made great progress, especialy since 1866 when the bills for tax reform, and the encouragement of ship-building were passed by the Diet. The demand for machines in general repidly increased, and simple machines came to be made at home.

The mechanical industry suddenly expanded when influenced by the war in Europe. Machines especially used for war purposes were produced in quantity at the time of the War.

The influence of the Sino-Japanese war, and the Russo-Japanese war on the chemical industry was very small because the duration of the wars was short, and the battle fields were limited to the Orient, but the influence of the European war was much greater as it lasted a long time, and a considerable international demand for materials was caused. On account of these circumstances, Japan's chimical industry developed remarkably for the time beling. The reaction caused by the close of the war, also was great although it was to be expected as a matter of course. The demand for these articles, weapons and naval material decreased suddenly with the end of the war. Especially shipbuilders and those who had been engaging in similar industry at the time of the war, faced a sudden depression as the war came to an end. Even at present the shipbuilders are unable to recover.

However, when we compare the shipbuilding industry at present with that of fifteen years ago, there is seen much progress. Then there were only several private shipyards in Japan, and some of these were only factories where machinery was made. Although small machines were made a little at these factories at that time, large boilers, accurate spinning machines, and other manufacturing machines were not made at any of these factories.

It was about 1864 or 1865 that large steamers came to be built for the first time, then 6,000 ton and 9,000 ton ships gradually came to be constructed. Several years afterward much larger ships were constructed in both government and private shipyards. When our shipbuilding industry was at its heihhts, there were more than 50 shipbuilding companies in Japan. The amount of construction reached more than 600,000 tons and many ships built in Japan were exported to foreign countries.

The railway car industry also began to make progress at this time. Before the great war, our railway cars were imported from foreign countries, but shortly after that about half of the number of cars needed were made in Japan.

The manufacturing of bicycles, watches, clocks, machines for weights and measures, metal manufacturing machines, spinning machines, printing machines, paper manufacturing machines, and similar machines has been making progress in these fifteen years. At present most machines of accuracy are made in Japan.

Various kinds of machinery still are imported, and their value is large, which indicates that there is still room for our industry to make progress.

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# The Truth About Chinese Finance

## V.

*By M. Kimura*

THE Chinese financial disorganization and unsystematic financial policy as previously described were caused by historical reasons and by her peculiar national conditions.

As fundamental reasons for the present Chinese financial straits, we must point out, however, her economic infancy and dullness and her indescribably great political corruption. As she stands financially to-day, it is impossible to hope for any successful plan for her economic improvement and development, and as her present financial organization and policy are, it would inevitably accentuate her political corruption.

It is important, therefore, that her financial organization should be radically reformed, and her financial distress relieved. The first thing to be done for her financial improvement would be to re-adjust her indebtedness. Her unsecured and unsoundly secured foreign and domestic loans come to 700,000,000 gen; on which no principal and interest have been paid for the past few years, producing endless international controversies.

A concrete project to re-adjust Chinese financial affairs for relieving her of her threatened bankruptcy was first formed in January in the 10th year of the Republic, although in a defective way, urged by the imperative necessity of re-adjusting her domestic loans, which had been raised excessively as an outcome of the channel of foreign loans having been blockaded.

Accordingly, 24,000,000 gen was defrayed out of the surplus account of the Customs tariff and the salt tax, in addition to the tobacco and wine taxes and the Traffic Department's receipts from April the same year, and this amount was transferred to a special account as a domestic debts redemption fund. Later, however, different Government domestic and short term loans were raised, further disorganizing the loan system.

At the same time, nothing was thought of the re-adjustment of the foreign loans, and the arrears increased largely, until a joint memorandum was given to the Chinese Government by the Japanese, British, American and French Ministers regarding the re-adjustment of the loans in December, 1922

On receipt of the memorandum, the Chinese Government asked the Financial Committee and the Financial Debating Commission to draft a re-adjustment plan, but could not procure any sincere and concrete reply from them. In August, 1923, these commissions, the Foreign Domestic Loan Re-Adjustment Committee, etc., formed for the purpose of re-adjusting these financial affairs, were abolished and the Financial Re-Adjustment Commission was appointed with a view to radically re-adjusting Chinese finances.

But the work made little progress without any sufficient provision of materials as the basis of a re-adjustment plan, and in April, 1924, a resume of official inquiries into Chinese finances was published. This publication was too inexact

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to allow one to get at the truth of Chinese finance.

From this, the writer doubts if the Chinese Government sincerely intends re-adjusting its financial affairs. It must be admitted, however, that in China, where secret finance has been a traditional policy, all kinds of materials for investigation have been deficient.

While the Chinese official financial re-adjustment scheme made little progress, there have been different concrete plans proposed privately in memorials to the Government or published in newspapers, attracting public attention.

One proposed by M. J. Baboux Advisor to the Board of Audit, made the basis of these proposals. He proposes converting unsecured and unsoundly secured loans of 570,000,000 gen of the Chinese Financial Department, outstanding at the end of June, 1923, into a low interest long term loan to be secured by increased Customs tariff receipts and to be refunded gradually.

The Customs tariff has recently given yearly a naturally increased income of 3,000,000 gen. Moreover, the general imports are to have an additional duty of 2.5 per cent. ad val. and luxury articles that of 5 per cent. ad val. imposed before long, as a result of the Washington Conference, and new duties are estimated to total 28,000,000 gen.

Granting that the issue amount of the conversion bonds is 625,000,000 gen as the result of their issue at a discount, the additional Customs tariff receipts will come short of the amount of interest on them for the first four years, but from the fifth year, this interest will be sufficient and from the eleventh year, there will be so large an amount of income as to pay more than the principal and interest of the bonds.

The American Chamber of Commerce in Peking protests against the inconsistency of excluding an unsecured loan of 108,800,000 gen of the Communication Department in the above plan. It is right. The Department's debts are a special account, but its money has been in the habit of being diverted to the use of the Finance Department.

For completely re-adjusting Chinese finances, all the foreign and domestic debts should be re-adjusted, the necessity of which is evident from past conditions which led to the present crisis. For re-adjusting all these unsecured foreign and domestic debts of about 700,000,000 gen, it would be impossible to effect it simply with the abovementioned increased Customs tariff receipts.

These debts will include the various short term loans secured by an increased income on the salt tax, and if they will be re-adjusted by increased Customs tariff receipts, there will be naturally an amount to be spared of an increased income on the salt tax, with which the shortage of the re-adjustment funds may be covered, and M. Baboux' plan for the re-adjustment of the Finance Department's debts proposes to make up for the shortage of interest to be paid for the first four years with this extra income on the salt tax.

In the event of the extra income on the Customs tariff and salt tax, which are the soundest sources of revenue for China today, being applied to the re-adjustment of the unsecured foreign and domestic loans, what source of revenue can be drawn on for the defrayment of general administrative expenses?

M. Baboux emphasizes in his plan that as a result of the re-adjustment, the tobacco, wine and stamp taxes will be exempted from duty as security for the

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loans, and the Chinese Government may hold and use the entire controlling power of taxation, applying its receipts to its general administrative expenses.

As has been stated before, however, the Central Government income drawn from this source is a drop in the bucket as to general administrative expenses. Even in the event of the complicated foreign and domestic loans being re-adjusted, therefore, it would not directly benefit in any way the distressed financial circumstances of the Government, observed from the viewpoint of general revenue and expenditure, but saddling it with an additional burden by the issuance of new bonds.

Until means are adopted to improve the condition of general revenue and expenditure and to make them independent of other accounts, the Government will have to be placed in the inevitable position to again run into heavy debt in less than a few months after the re-adjustment, as proved by past examples.

So long as a plan is not established for making both ends meet in the general administrative account, there will be no end to the financial difficulty of the Chinese Government, with whatever be the repetition of loan raising and Customs tariff enhancement.

For this object, the abolition of the offices of tuchuns and hired clerks is considered to be most advisable and imperative. The former office must be abolished quicker than the latter office as advocated rightly by popular opinion in and out of China. If it is abolished and nothing akin to it is established in its place hereafter, the present useless troops may be restricted naturally to a minimum, with a consequent marked reduction in the central and local expenditures and in the local appropriation of the tax money to be remitted to the capital, balancing the income with expenditure. By this, the unification of the central and local finances may be expected to some extent.

Mr. J. C. Ferguson, Advisor to the Chinese Government stated rightly in his memorial to it before the holding of the Washington Conference that recent Chinese domestic administrative evils, local military domination and supernumeraries had such reached an extreme that the state expenditure amounting yearly to about 600,000,000 outran by 200,000,000 the revenue of about 400,000,000 of which 70 per cent. was applied to the military account, that the Chinese burden of foreign and domestic bonds, military expenditure unpaid and wages unpaid totalled 3,000,000,000 that the present standing army of 1,480,000 and 200,000 officers and civilians could not be maintained even by the American treasury and that even this great standing army was little better than no army and such a useless army should be drastically reduced and replaced by a complete police system.

At the Washington Conference, a resolution was passed by the Powers partaking in the sense that the Powers which had been deeply impressed by the great exhaustion of Chinese public income on account of the lack of cooperation among the tuchuns holding excessive troops in the various part of the country and had found the maintenance of these troops to be a main reason for the present Chinese unstable political situation, considered that a great reduction in the troops at an early date would not only contribute to the political unification and economic development of China, but would accelerate her financial restoration, in view of which the Powers expressed their strong desire that

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the Chinese Government should at once take effective measures for reducing its troops and their expenditure, not with the intention of intervening in the internal affairs of China, but urged by a sincere hope for the establishment and maintenance of a good and strong Government for the benefit of China as well as for general commercial ralations with China and moved by the spirit of the conference aiming at a reduction by armament limitation of an enormous amount of expenditure, evidently forming a great impediment to the prosperity of the nations and their enterprises.

In the existing Chinese national condition, a great army needs not be provided, but one simply for preserving peace in the country. It cannot be known how much military expenditure is defrayed in the whole country of China, but it is a plain fact that the local Governments have recently applied insufficiently a larger portion of their revenues to their armaments, spending themselves the most of the tributes to the central Government, with the result that it has only disturbed the order of the country and impeded its peace and unification.

Chinese armament reduction is a more pressing need than any thing else for Chinese financial improvement, but it will be no easy task to carry it out. For this, the tuchun system must first be abolished and the abolished system must not be replaced by any new analogous system, while the numberless poor people, who are the sourse of troops which the military clique can train at any time, will be secured in their life.

Of course, the disposal of the disbanded troopers would be another important question. There is an immense number of poor people in China, who cannot live but by working as mercenaries or by joining gangs of rebels or the Hunghutzes, the rampancy of which cannot be eradicated and the armament limitation cannot be realized thoroughly, unless they are secured in their life.

The abolition of the tuchun system constitutes a grave question, for it will necessitate a great reform in the administrative system in relation to the already stated re-organization of she financial system. There would be possibly no effectual means for the realization of the question but to rely upon the auhtority of the Central Government. At the same time, the question of the proletariat will form a great Chinese social question, in the solution of which railway, riparian, mining and other enterprises may be launched at first, financing them with foreign economic loans raised.

It is to be questioned why the Powers' delegates at the Washington Conference did not make Chinese military retrenchment a condition for Customs tariff revision, which the recognized as urgently necessary for cultivating the sourse of Chinese finance, while they called on the Chinese Government for armament limitation. Their vague promise for the collection of additional duties has had the result of making the financial policy of the Chinese Government more loose than before and of encouraging reckless loan flotations at a high rate of interest, in expectation of the increased income. But to-day this income comes short even of re-adjusting the indebtedness, contributing nothing, for the present, towards the development of the financial source, which was the fundamental purpose of the increased taxation. Be that as it may, it is certain that a great fault of the Washington Conference lies in that the

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Customs tariff revision was not approved conditionally.

All Chinese Covernment offices leave the management of their affairs almost entirely in the hands of hired clerks, the very evil effect of which on administration has been universally admitted since old times. This long inveteracy is too deeply rooted to be removed at once.

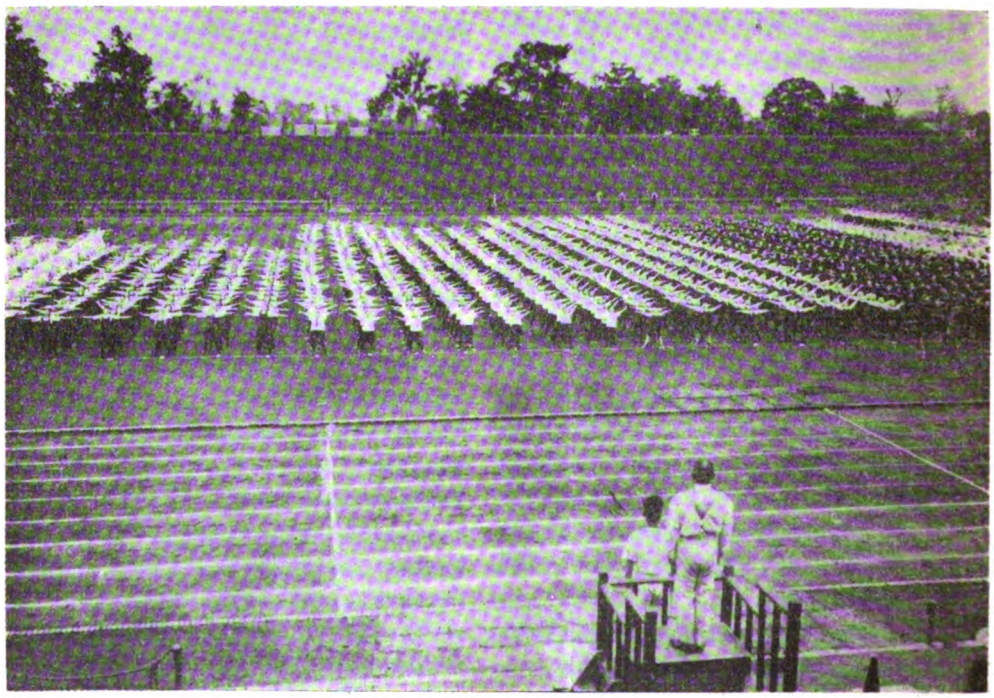
Before the republication, however, there were strict rules relating to the system, prohibiting all Government officials to get an appointment in their native places and all local officials to remain in office for more than three years in one district.

All these Government officials were employed on examination as to their literary knowledge or they bought their offices with money. They had little knowledge of law and regulations which made them good for nothing as local officials, and they merely relied upon the assistance of their hired clerks, who were familiar with local conditions and customs and were skilled in the management of administrative affairs.

After the republication, the system was abolished and to-day it is not absolutely necessary to retain the service of the clerks. In China, where there is still strong classicism held among the people, it has been very hard to expect any rapid progress of reforms in systems, for which the authority of the Central Government will have to be relied upon, too.

Viewed thus, it will be no easy task even to re-adjust the present foreign and domestic loans of China. From the result of similar attempts made in the past, it is much to be doubted whether it can be accomplished simply with China's own power. Harder would it be for her to fundamentally reform herself financially. The only means left is thought to be to get the help of the Powers, and this thought has produced a proposal to jointly manage Chinese financial affairs by the Powers.

(To Be Continued)



General View in the Athletic Ground of the Outer Garden of the Meiji Shrine as a Mass Game was recently performed by thousands of Girl Student of Tokyo.

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# Old Novels Depicting "Bushido"

## II

*By Prof. Fumoto Yamazaki*

MANY novels depicting bushido came out after Ibara Seikaku and all of them were in debt to this great novelist's work. They comprise *Shinbudo-Denraiki* by Dansui Hojo published in the 3rd year of Hoyei (1706), *Shokoku-Katakiuchi-Bushi-Kagami* by Issetsu Nanba published in the 9th year of Genroku (1696), *Kunino-Hana-Shoshi-Kagami* by Unsai-sanjin published in the 4th year of Shotoku (1714), *Budo-Masago-Nikki* by Getsujin-do published in the 1st year of Anyei (1772), and *Shokoku-Budo-katagi* published in the 8th year of Kansei (1796).

*Budo-Masago-Nikki* rather too much admires bushido and gives no lively depiction of human beings, the centre of interest in it being its incidents and plot. Each volume displays the ideas of the author about wisdom, benevolence, feeling, politeness, justice and wrong.

As stories, some contents of the book are interesting, showing what anxieties and troubles samurai had in serving their capricious and wayward lords. One story in volume 1 of the book may be outlined as an example.

Hisauji Hosokawa, son of Hisanobu Hosokawa, daimyo, was dissolute and unruly. He was irritable as well and often killed his innocent attendants.

One day, he again put to death one of his attendants. The old lord, who heard it, flared up and ordered Tomoyemon Murakoshi, one of his retainers, to kill him. Murakoshi, retired from the side of the old lord, soon re-appeared, and showed him a reddened sword, to prove he had killed the young lord.

After this Murakoshi remained in service as before, as if nothing tragic had occurred. Meanwhile, he grew unpopular with the clansmen, who censured him bitterly for killing the young lord, without supplicating the old lord to spare his life or protecting him at the risk of his life or position.

Murakoshi paid no heed to the hostile criticism and attacks and continued in service, undisturbed.

The old lord was taken ill. He solaced himself by hearing *joruri* recited recommended by his retainers. The balladdrama was in substance that Tada Mitsunaka had ordered his son Bijo-gozen, who had committed an offence, to be killed by Fujiwara-no-Nakamitsu, a retainer, who beheaded his son Kojumaru instead of the young lord and showed his head to the lord. Some years after that event the old lord deeply regretted that he had taken the life of his son in a fit of anger and wished that he could see him again. Thereupon, Nakamitsu brought out the young lord, who had been concealed by him.

Hearing the drama, the lord was moved to tears, recollecting the loss of him own son. All in attendance entered into his feelings and spoke in high terms of the loyalty of Nakamitsu, with insinuations against, Murakoshi. Murakoshi

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heard these remarks with composure. He said: "Nakamitsu, who feigned the killing of his young lord and hid him against the command of the old lord, was the biggest liar in Japan."

His remark incurred the more the hatred of his comrades. Even the lord, magnanimous as he was, looked on Murakoshi repoachfully. He had ordered Murakoshi to kill his son, he admitted, but Murakoshi might have better interceded for his life instead of killing him. The lord, who yearned for a sight of his deceased son, could no longer keep his feelings under control and told Murakoshi that to deceive his lord was a small wrong and to spare the life of the young lord was a great, loyal deed and that it was cruel of him to blame Nakamitsu for deceiving his lord.

Murakoshi looking at his lord significantly, said: "Nakamitsu's lord was benevolent and forgave his subject deceiving him. Nakamitsu's loyalty was an outcome of this forgiveness. Merits of subjects cannot be manifested unless their lord is benevolent and appreciates their meritorious deeds. In other words, loyal subjects are the result of a benevolent lord."

The lord flushed with anger at this sarcastic remark and questioned: "I believe myself as benevolent as Mitsunaka. Can you be so loyal as Nakamitsu?"

Murakoshi, who gazed at the lord, replied more modestry: "If you are so benevolent. I believe you can forgive your son. Thank you. Please wait a little while."

So saying, he retired. He looked very happy. He went to his home, where the young lord was sheltered and well, and took him to the lord.

Murakoshi confessed to the lord everything occuring on the night in the past, when he was ordered by the old lord to kill his son. He had considered it useless to ask his angry lord to spare the young lords life; so he brought him to his house under cover of darkness and sheltered him secretly, while his sword was smeared with permission juice in the castle yard and was shown to the lord.

The old lord appreciated the loyol deed of Murakoshi and conferred on him an increased stipend. But he positively declined to accept it for the reason that he feared to become proved by the thought that he was the preserver of the young lord's life.

Taking advantage of an opportunity he left the place and disappeared.

The story ends with this. The motive for his resignation is not explained more than that. To modern people, it may seem to be his lord's selfishness and his consciousness how hard it was to serve him that induced him to retire. But the author attributed it to nothing but Murakoshi's fear of the affair making him self-conceited. He is depicted as a samurai as pure and noble as a god.

These stories are interesting, replete with incidents and action. But they have one great common defect, the authors saw bushido abstractly and attempted to depict samurai simply as an incarnation of bushido and not as human bengs of flesh and blood. Novels of bushido after the time of Seikaku had dolls in action, venecred with bushido, so to speak.

Seikaku's observations and depictions as an artist far surpassed those of these

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writers.

These novels treat bushido parochially and simply as a warlike spirit, by which men were obstinately engaged in mortal fights. They contain, for instance, the killing of a samurai by another samurai, whose sword sheath was touched by that of the other on the road, and the killing of one by another, whose *hakama* had been spattered by him on a rainy day, with mud.

Above all, revenge was the ruling idea among the samurai appearing in these novels, which thought it the glory of bushido. That is unworthy of sympathy, however exalted military power may have been in that age.

One story from the *Kuni-no-Hana-Shoshi-Kagami* Volume I may be given as a fitting example.

*Shogi* (chess) was in fashon in a certain clan. Bunjiro Okikaze, samurai, had an unusual liking for it and played it every night with his comrades in his house. One evening, he was playing with Bekuyemon Uraoka and Heiji Matsugasa, a new retainer. At midnight, Uraoka left the house. He was accompanied by the servant of Matsugasa, who lighted the way with a paper lantern, as his own servant had not been sent for him as yet.

In the darkness, he was attached by two samurai. He defended himself but looked to be unable to stand long against the attack. The servant ran back to Okikaze's and reported the assautt. Okikaze and Matsugasa arrived at the spot in hot haste. Asked the reason for the attack, one of the assassins said: "We are Akinoshin Somemura, a samurai of the Kakogawa clan in the province of Harima, and Denroku Torisawa Somemura's retainer. We are avenging the death of Somemura's father, who was murdered by Miyabara, this man."

"How careless you are," said Uraoka, "I am named Uraoka. I am not from the Province of Harima and never murdered any one."

The two samurai did not listen to this explanation. So, their hand were roped and they were taken into custody.

The next morning they were questioned closely after they had cooled down, and they saw their mistake of Uraoka for Miyabara, simply because of the family crest on the paper lantern.

Uraoka said: "I did not kill a man in the Province ot Harima. But in the Province of Echizen, where I was nameed Kusai, I killed Nagane, one of my associates, ten years ago."

Matsugasa, who had been silent, said: "Is you, Kusai? I am Miyabara, the two samurai's enemy. My family crest is exactly as they saw on the paper lantern carried by my servant. My wife is the younger sister of Nagane, and you are my foe. It is my duty to take revenge on you first and then I will be killed by the two."

Okikaze stopped them and told the affairs to the lord, by whose leave, the date of revenge was settled.

The day come. It began with a fight between Kusai (now Uraoka) and Matsugasa's wife. It would have been easy for Kusai to kill her, but he allowed himself to be killed by her. Then, Matsugasa (formerly Mioabara) fought with Somemura and his retainer, the two samurai. He killed the retainer, after which he was killed by Somemura without offering any more resistance. Finally,

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Mistress Sayo's wish not upon Seitaro as her husband's enemy. She felt a vision to her during consideration of her husband's enemy and [illegible] his head.

The wife [illegible] the Buddhist nun [illegible] shrine. [illegible] presented [illegible] be more of [illegible] in an hour.

The story is too [illegible] and [illegible] to be interesting. The [illegible] mass of [illegible] produced [illegible] vicious [illegible] [illegible] destroying the samurai class [illegible] [illegible] of exile.

As a result, [illegible] Iwate [illegible] [illegible] [illegible]

Matsumagasa's wife set upon Somemura as her husband's enemy. He fell a victim to her devotion in consideration of her husband having died voluntainly at his hand.

The wife then sat beside the husband and committed suicide. Five persons died in the name of bushido in an hour.

The story is too brutal, although the plot is interesting. Too much encouragement of bushido produced eccentric views of morality, restrising the samurai class to a narrow range of ethics.

As a result, another form of revenge came into existence, *megataki-uchi*, which means the killing of a wife and her secret lover by her husband to uphold bushido. While it is doubtful if the husband, who was robbed of his wife, was so indignant as to kill her and her lover, he had, under the strict restraint of his friends and relatives to go about the country in search of the adulterer.

There are four famous novels dealing with this sort of affairs. They are Kumagaya-Ona-Amigasa by Bunryu Nishiki published in 3rd year of Hoyei (1706), Megatakiuchi-Koma-Jawan by an unknown writer published in the 2nd year of Kyoho (1717), Midarehagi- Sanbon-Yari by Yoshi Nishizawa published in the 3rd year of Kyoho (1718), and Unshu-Matsu-e-no-Susuki by an unknown writer published in the 2nd year of Kyoho (1717).

These novels were founded on fact. Megataki-Koma-Jawan and the two following it are more noted than the first mentioned, and they deal with the same affair. Monzayemon Chikamatsu, the celebrated dramatist, dramatized it in the 2nd year of Kyoho (1717) and stage it under the title of Yarino-Gonza-Kasane-Katabira.

There was in Matsuye in the Province of Idzumo a tea-maker called Somi Masai, aged 48. His wife O-Kan, aged 36, misconducted herself with a handsome page of the lord, Bunji Ikeda, aged 24, while the husband was absent in service in Yedo. The rumour spread in the whole clan. The adulterer and adulteress could not stand it and ran away to Kyoto or Osaka. The husband came back and was told of the matter. So he started on a journey of *megataki-uchi*, accompanied by a few of his relatives.

They detected the whereabouts of the pair and met them at Korai bashi, a flourishing quarter in Osaka, where the were cut two down by their pursuers.

In all these revels, hatred of the guilty ones is not so much expressed. Nor is the writer's moral judgment given very emphatically, probably because of the old era and of the fact that samurai, whose wives were stolen by others, had little popular sympathy even in the period when bushido was so greatly praised. This feeling is clearly represented in the books, the writers of which seem to be more interested in the fact that page Ikeda was fervently loved by a women much older than he, perhaps under the influence of Saikaku's books of sensuality. That they were at last killed by the husband which brought to an end their transitory life of love, was rather too pitiful to permit the writters' ill feeling towards them.

All the books mentioned here depict bushido throughout all their pages. In a later period, many books Kyokutei Bakin contain plenty of such descriptions. At the same time, his novels abound in thoughts of Confucianism. This is a point that differentiates his books from coming those out before him.

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# The "Manyoshu"

THE *Manyoshu* or "Collection of Myriad Leaves," is the oldest anthology of Japanese verse, and the first Japanese production of any real literary distinction after the introduction of Chinese influence. The *Manyoshu* literature is representative of what was composed for the most part under Chinese inspiration, though the alien influence is to be seen more in the language than in the content and form. In no country does literature arise save by a previous literary culture resulting from a study of native or foreign models. By the eighth century the Japanese had accumulated a fund of literary tradition, such as is to be seen in the *Kojiki* and *Nihongi*; a study of which must have given no inconsiderable degree of inspiration to the national muse; and then with the advent of Chinese learning a newer and higher quality of poetry began to appear, the *Manyoshu* being a collection of these first fruits of the new literature.

A knowledge of Chinese ideographs is supposed to have reached Japan first in the early part of the 5th century, when the literature of China Commenced to form a subject of study in Japan. As this was the first written language with which the Japanese became acquainted it was the first that they learned to write; so they were able to write Chinese before they could write Japanese. After some years of this experimentation in Chinese they began to adapt the Chinese ideographs to their native tongue, using the same ideographs as the Chinese for similar ideas in Japanese but giving a Japanese pronounciation. These attempts did not attain any great degree of success till about the 8th century when books began to be composed in the native tongue. As Buddhism reached Japan almost simultaneously with the knowledge of writing it had an important humanizing effect upon the rising native literature.

The settling down of the Imperial Capital permanently at Nara at the end of the 7th century resulted in a remarkable development of literary culture; for henceforth there was the necessary leisure for contemplation and composition, and military responsibility was taken over by the great families. The period is marked by as great a progress in the fine arts as in literature, and the whole was in large measure due to Chines influence. But the Japanese soon learned to dispense with their teachers and to improve their models. Neither then nor now have they been blind imitators, whether in political institutions, arts or literature. There is therefore but little outward evidence of Chinese influence. At this early time there were as yet few Chinese words that had found their way into the native language; and whatever was borrowed was passed through the alembic of the native genuis and came out transformed into something genuinely Japanese. This process was at its height in the 8th century when the *Manyoshu* was produced.

The Nara age was famous for its wealth of poetry; and the *Manyoshu* contains some of the best examples of this verse. The anthology is an extensive work, consisting of several thousand pieces, most of which are in *tanka* metre,

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that is in verses of 31 syllables arranged as follow: 5,7,5,7,7, in alternate phrases. There are also some *naga-uta*, or long poems, which are constructed on the same principle, except that the number of stanzas is not limited. But there are none of the usual accompaniments of Occidental poetry, such as rhyme, quantity or regular recurrence of accented syllables. And the poems are almost as limited in theme as in form; for there are no epics, no drama, hardly any ballad or narrative poems, no political satires and scarcely anything didactic or religious. The poems are for the most part tiny lyrical elegies, courtly effusions, sententious or sentimental stanzas in praise of wine or beauty. Narrowness of range is, however, compensated for by a wealth of love for nature and a close observation of her ways. Some of these little poems on the moon, the flowers, the song of birds, and the varying aspects of nature, are exquisite examples of true poetic conception, and testify to the gentle disposition and refined culture of the authors.

Who the authors of the *Manyoshu* poems were, is a question that will never be answered. Their number is legion; and most of them are eclipsed by two great names, Hitomaro and Akahito, the former noted for his skill in *naga-uta* and the latter for his genius as a composer of *tanka*. Both were members of the Imperial Court, and are known to have attended the *Mikado* in his progresses to the provinces. Thus the *Manyoshu* poetry was written by and for the official class. At this time there was no popular education, though no doubt there was, as there has been at all times, a wealth of folk song, some of which never found its way into literature till a far subsequent time, and most of it never. The written poetry of old Japan was by a cultivated class and for a cultivated class. Besides the two distinguished poets named there were 561 others, including some 70 poetesses, and this collection well represents the degree to which literature had been cultivated in the Nara period. Compared with corresponding age in Europe, the latter must appear as literary starlight compared with the land of the Rising Sun. Of the vast number of poems 262 are *naga-uta* and 4,173 are *tanka*, with 61 in *sendoka*, a version of *tanka* but in different style. Of the compiler of the *Manyoshu* himself very little is known. He is supposed to have been Otomo Yakamochi, a man of noble birth and of no mean ability as a poet, as well as being a soldier of some fame. It is said that from childhood he kept a book in which he noted down all the poems that he came across, and the *Manyoshu* represents his collection of a lifetime.

Such poets as Hitomaro are interesting as illustrating an attitude to nature indicative of deeper poetic insight than is to be seen in the literary world of Europe in the same period. What a vision of beauty penetrates the imagination in this suggestive little stanza:

Himugashi no
  No ni kagiroi no
Tatsu miete
  Kaerimi sureba
Tsuki katamukinu

---

Out of the east
  Over the field
The dawn is breaking
  I turn to the West,
And the moon hangs low!

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On beholding the matchless scene of the fading moon sink away before the approaching dawn, who has not been thrilled with a never-to-be-forgotten emotion, which a Japanese poet, more than a thousand years ago, immortalized in the above imperishable lines? The poet, being an official of the Imperial Court, has to take his turn in the provinces; and as he departs from home in response to duty, his wife sees him off; as he recedes in the distasce he fancies her gazing longingly after him from the pine grove environing his home on Takatsu hill:

Iwami no ya
  Takatsu-no yama no
Konoma yori
  Waga furu sode wo
Imo mitsuran ka?

---

Where many a tree
  Crowns Takatsu hill,
Doth my wife see
  My vanishing sleeve
And so take leave?

Next in importance among the numerous poets represented by the *Manyoshu*, comes Akahito, whose quaint imagery and style have lost no farce with the vast lapse of time that separates the 8th from the 20th century. The chaste simplicity and calm reserve af Akahito as he enshrines in verse the emotions to which natural beauty gives rise, are well illustrated in the following stanza:

Tago no ura ye
  Uchiidete mireba
Mashiro ni zo
  Fuji no takane ni
Yuki zo furikeru!

---

I stolled to-day down Tago's shore
  And saw Mount Fuji's forehead soar
Snow-crowned above the azure deep:
  Felt her far gaze full o'er me creep!

Those whose good fortune it has been to behold from the shore of Tago fair Fujisan soar white-walled and opalcrowned against the illimitable blue, will appreciate the rich and suggestive lines of the ancient poet and feel a kinship that blends the ages in brotherhood. No less in touch with nature is the next *tanka* verse from the same poet:

Waka no ura ni
  Shio michikureba
Kata wo nami
  Ashibe wo sashite
Tazu naki wataru

---

On the beach at Waka bay,
  When the tide begins to rise,
A covey of cranes is driven away
  Among the reeds with wild, sad cries!

A family cranes being forced inland among the reeds by the swelling tide and their consequent expostulation, may still be seen Waka and many another coast of Nippon, just as it happened more than a millenium ago.

Another poet of the *Manyoshu* worthy of special mention was Yamanouye Okura, a Governor of Chikuzen, who was not only noted for his skill in *waka*, but as a Chinese scholar. He shows, moreover, the influence of Buddhism as a new element in Japanese literature, and reveals a disposition to epic narrative, limited only by the narrow mode which the national verse prescribed. Conspicuous among his long poems is one on poverty, which gives some insight into the social conditions of his day, but space cannot be found for it here. A *tanka* verse of his will serve to show his domesticated attitude to life:

Shirogane mo
  Kogane mo tama mo
Nani sen ni

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Masareru takara
Ko ni shikame ya mo

---

O what of silver and gold,
And jewels beyond compare!
More precious far, I hold,
Are one's own children fair.

The poet Otomo Tabito, a governor of some province in Kyushu, under whom served Okura as a subordinate official, distinguished himself by composing thirteen *tanka* verses in praise of the national beverage, *sake*. One of these runs:

Nakanaka ni
Hito to arazu wa
Saka tsubo ni
Nani ni teshiga mo
Sake ni shiminan!

---

Should it ever turn out
I were ought else but man,
A saké jar I'd be,
For then I should get soaked!

Another in praise of wine reads.

Ana mi niku
Sakashira wo su to
Saké nomanu
Hito wo yoku mireba
Saru ni ka mo niru!

---

I shrink to gaze
On the sententious prig
That refuses saké:
The more intently I peer,
The more apish his features!

Not least important among the poets of the *Manyoshu* anthology was Otomo-no-Yaka-mochi, a gallant young officer of the Imperial Army, whose fine appearance and manly ways won the heart of many a fair laday of the time, some of whom indited to him verses which have been deemed worthy of a place in the anthology. With the fall of the Fujiwara family his circumstances were changed and henceforth his verse is changed with life's transitoriness and sorrow. In him we first behold the spirit of *Bushido* appear as a motive in the national literature.

Tsurugi tachi
Iyoyo togubeshi
Inishie yu
Sayakeku oite
Kinishi sono na zo!

---

Strive to lighten the sword,
Illustrious in story;
All pollution abhorred
Will but add to its-glory!

Of the many poetesses whose verse appears in the *Manyoshu*, we can mention no more than one or two. Their efforts cannot compare with the female writers of later times, notably those in the *Kokinshu*. Too often their themes are suggestive of jealousy, nursed perhaps on wrongs suffered from faithless lovers:

Waga seko wa
Mono na Omoiso
Kotoshi araba
Hi ni mo mizu ni mo
Ware nara nakuni

---

O faithless love in careles ease
Little you reck of what may be!
This year I oft your cold hand
squeeze,
But next I plunge in fire or sea!

The above was written by Abe Iratsume; and the next one is from the pen of Sakanouye, wife of the poet Otomono Yakamochi:

Ima wa wa wa
Shi nan yo waga se
Ikeri to mo
Ware ni yorubeshi
To iu to iwanaku ni

---

O cruel spouse,
My love of yore!
Thy plighted vows,
Are now no more;

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For her you sigh,
While I must die!

It is worth remarking that the *Manyoshu* covers a far wider range than subsequent collections, like the *Kokinshu*; for it included all verse available, representng various sections of the Empire, while the *Kokinshu*, as a work compiled under Imperial auspices, included only verse of merit as to content and form. In one sense the distinction is in favor of the *Manyoshu*, as being more truly representative of the native muse; for apart from the more important contributors, must of whom have been mentioned, the poems are characterized by an artless simplicity that is natural and charming, and so free from the sophistication of later times as to have the true *Yamato* ring. It is a music of soul rather than of sound, for the saddening influence of Buddhism had not yet begun to cloud the natural optimism of the old Japanese spirit. Thus as regards naturalness and spontaniety the poems are far superior to the more correct and highly artificial compositions of after times. Why subsequent poets did not draw more inspiration from the *Manyoshu* is explained by the fact that the first anthology was written in purely Chinese characters, most of which became unintelligible to the people of the days of native script. In fact afer the age of the *Manyoshu* had passed, it was hardly noticed again until the Tokugawa period when a close study of Chinese classics revived interest in the oldest of the national literature. By this time the task of unravelling the meaning of the *Manyoshu* was as difficult as it would have been for a scholar of the English Restoration to have deciphered Beowulf indited in ancient Greek characters; for indeed the Anglo-Saxon of Beowulf written in Greek letters would probably have been easier to read and understand than a page of the *Manyoshu* in Chinese ideographs to the Japanese scholar of mediaeval times. It is said that the first attempt occupied the the entire lifetime of one scholar. The last official edition of the *Manyoshu* extends so 122 volumes, with everything in the way of commentary and indexes that the student can desire.

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# Future Work of the Japan Red Cross

A fitting celebration in commemoration of the founding of the Japan Red Cross Society will probably be held in Tokyo the coming autumn as this year is the fiftieth anniversary of the Society. It would take volumes to describe the great and meritorious services in various directions performed by the Japan Red Cross in the past half century. Among them the most remarkable are its work during the time of the Sino-Japanese War, the Russo-Japanese War, and other disturbances in China, as well as during the Great European War. The members are always at work with a patriotic spirit.

However, the purpose of the service of the Red Cross Societies as well as their spirit have been changing remarkably on account of the progress of the world, especially since the Great War. All the members of the Red Cross Society in Japan hope, in this memorial year to undertake new enterprises that will enhance the good work of the Red Cross and make the Society a more perfect organ of humanity as well as an upholder of the parmanent peace of the world. This goes without saying.

The present situation of the world, does not permit the work of the Red Cross Societies to be limited only to recruiting more members for relief corps, and providing against coming wars, and the scope of the work of the Red Cross Society should be much more extended so that the Society may be able contribute more and more to the public welfare and the happiness of the peoples of the world.

The Japan Red Cross has numerous branch offices throughout the Empire including most of the principal cities in Korea, as well as in Manchuria, China, and other countries and the Society is very active. However, it is a matter of great regret that the general public is not sufficiently acquainted with the work the Red Cross is doing in time of peace. This may be due to the reason that the Society has not yet undertaken the most suitable work for the general public.

However it is a matter of congratulation for the Japan Red Cross that the great relief services of the Society during the Great Earthquake and Fire of 1923, gave a good example to the general public of the importance of such a society.

In holding the celebration of the fifties anniversary of the establisment of the Japan Red Cross the members of the Society are urged to improve the future achievements of the Society and at the same time to contribute to the peace of the world, along the following lines:—

(1). The Work of the Japan Red Cross Society shauld be made more international, and give constant efforts toward promoting the peace of the world. The Japan Red Cross is a member of the International Red Cross Society League, and sends representatives or committees to the conferences of the League of Red Cross Societies, to keep relationship with the other countries of the world. Thus the Society is giving constant efforts to promoting peace. It is a fact that communications between the Red Cross Society in Japan and those in other

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countries have increased greatly year by year, especially since the Great War.

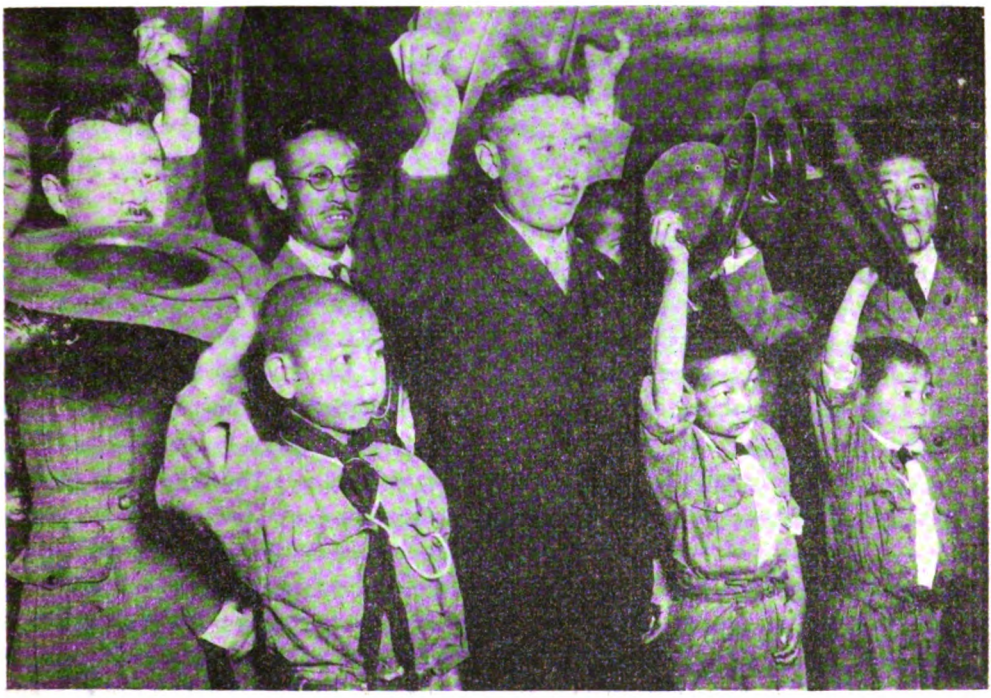
This is due also to the rapid development of this country. We can realize the important duties of the Japan Red Cross from the immense quantities of relief articles including relief funds that were entrusted to the Society at the time of the Great Earthquake, from other similar Societies of the world. We hope the Japan Red Cross will work more internationally, representing the Japanese nation.

(2). The extent of training members for the relief corps should be enlarged. An institution should be established for training higher class nurses and for the relief corps.

The nurses of the Japan Red Cross are known as of the first rank. However it is a matter of necessity to still further improve them with the progress of medical science, as well as the relief corps.

(3). The branch offices of the Japan Red Cross established throughout the country should take care of weak children, and also should devote themselves to wiping out phthisis, which attacks mostly those weak boys and girls in the country.

It is a well-known fact that most of the poor are apt to be attacked by disease. It is also reasonable that relief by medical treatment has come to be recognized by the general public as one of the most important social works. The most disastrous disease that attacks members of poor families is phthisis, and its infection, especially among weak children, is great. Although the many branches of the Society in the country are doing their best to fight against the prevalence of this disease, it is of the highest importance to give still further relief to weak children who are easily attacked by the disease, and also to take effective preventive measures.



Mr. Shiro Matsuda (Center) Leaving Tokyo Station for Geneva to Represent The Japan Boy Scout League at The International Boy Scout Conference to be held there this Autumn. Many Members of The League as well as Officials saw Him off at the Station

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# "Amida's Paradise" Famous Fresco of Horyuji Temple

## I

*By Tetsuo Watsuji*

THE fresco of the Kondo hall of the Horyuji Temple is painted on four large and eight small walls—and these twelve parts make a remarkable contrast going from one mood to another. Some people assert that this fresco is the work of at least four artists, and, for my own part, I agree with them in the opinion that more than four artists took part in its creation.

Of the small walls, two, one on the eastern side and the other on the southern, at the left corner as reached from the entrance, are specially beautiful. Not only are the figures very human but they give a somewhat Greek impression. Particularly that figure with flowers in the hand on the southern wall is so intense and yet captivating that it reminds us of an Amazon. Next to them, those that strike us are the right and left walls on the western side; especially the left seated figure excites the interest of the visitor by its Ary an-like face, rather gloomy but clearly cut. At first glance I could not help, for what reason I do not know, recalling the Vittoria Coronna of Michelangelo. Indeed I cannot tell why it made me think of Michelangelo's masterpiece, since there is little resemblance between the two.

Of the large walls, the left wall on the northern side is almost entirely spoiled; the eastern wall is very clumsily painted; only the right wall on the northern side is worth seeing, next to "Amida's Paradise." This picoure on the right wall is not so beautiful, although its composition may be a success. In short, it was not powerful enough to fascinate me as a whole. Only it was on seeing Bodhisattiva at the left end, the Heavenly Man on the right of the hanging baldachin canopy, and other images skilfully arranged, that I was struck with an impression of indescribable beauty.

"Amida's Paradise!"—this is indeed the crimax of the beauty of Oriental painting. The wall at this part is sadly battered and age-worn, colours having peeled off in a most pitiful manner, but even those white faces of the spoiled parts themselves serve as it were to vivify the painting. Facing this picture, one need not think of anything nor supplement anything, it suffices to look at it and be charmed with its beauty.

In the centre, underneath the canopy, Amida sits with a marvellouslly brilliant screen decorated with strange flowers as the background. The dark red garment hangs from the two shoulders down to both arms in an easy slope, and again flows mildly on the lotus-pedestal, wrapping the knees. The shading on the plaits of the garment which seems to express the influence of light and colour never fails, in the meantime, to delineate the contour of the limbs:—strong on the shoulders, rather slender on the upper arms and specially mild on the knees, all vivify the impression of flesh covered with the garment. In the meanwhile, how

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elastic yet heavy the clothes are, even if soft, is skilfullv represented by the plaits on the shoulders and the waving effect on the sleeves. The beauty of the clasped hands, the symbol of preaching is more surprising. Now it is difficult to imagine if there were also shadings on this part, but, at any rate the outline still remains in perfect condition. Of course it may not be denied, from the viewpoint of a keen-eyed modern observer, that such a way of painting too rough, realistic as it be. However, it must also be admitted that in this bold and rough artistry flows a classical strength. In slightly bent lines are concealed boundless surprise and attachment to the mysterious beauty of human hands. Some critics who regard those lines as inexpressive, say " those lines are meaningless, simply being a form and serving as boundaries of different colours." Because of this kind of criticism, line-painting degraded into a mere amusement. However, nobody will deny that this classical, powerful art was the legitimate ancestor of our present day art. By the very spirit in which those hand were painted there should be opened a new road in the art of line-painting. The feeling of attachment to the hands, especially to the left hand, is in the meantime the feeling which denounces the Japanese painting of today. However, the beauty of the hands expressed in this painting is not morely the beauty of a line-painting; those partly peeled off colours and the white surfaces of the ground scattered here and there are effective enough to make us feel a somewhat heavy painting was there, as it were. Such a feeling of thickness and heaviness may be partly due to the bold manner in which the lines were drawn, but is surely partly to be ascribed to the degree of damaged age to no small extent. This battered state is indeed a heavenly gifted colour, a revelation to the Japanese painters!

The colours on the face are not so sadly peeled as those on the hands, it being rather darkened making us imagine it was faded. However, the effect of the batteredness is still remarkable. Or we can imagine that there was such a shading on this part from the beginning, and that the more lightly painted part was the worse battered. Judging by the shapeliness of of the nose, which still looks so high, we cannot help doubting its having the natural effect of age-wear because it is too artificial. Be it as it may, the face, to my surprise, is great yet graceful. The eyes, very narrowed, seem as if staring at infinity; the firmly closed mouth expresses tremendous strengh of will-power, The spsiritual awakening which one can only attain by profound meditation is embodied in this expression.

I have never yet seen in my life a more beautiful human face expressing more strongly the non-humanness and purity of one who has perfectly awakened spiritually. No need to say, the faces of famous Western masterpieces are more graceful and in the meantime human, but even the fresco of India, the very country which gave birth to Buddhism, has failed to give such an impression of purity as does this wall-painting of Amida.

The aureole at the back of Amida gave me a very pleasant feeling. In my opinion, the light floating around the image is marvellously skilful in its way of painting. The light is a sacred light, and not such a light as dazzles and stimulates

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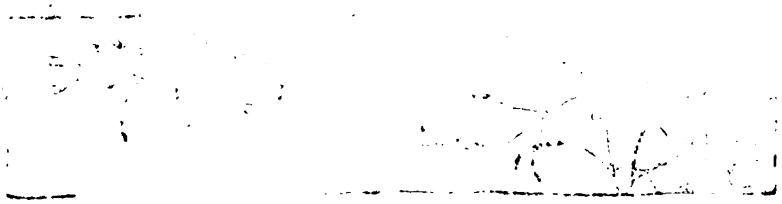

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human sense. On the contrary, it surrounds the buddha's body transparently and quietly, without concealing anything behind it. Indeed, this is the very expression of the ancient significance of the aureole. My innermost impression and inspiration of the aureole was formed only by seeing this painting. On the right and left of the Central Deity stand Avalokitesvara and the All-Powerful. Although they are held by the Central Deity, the two attending deities stand bending their loins towards the Central Deity as if trying to maintain their independence, pulling their shoulders backwards, with their faces turning slightly towards the Central Figure, and staring askance at the space just in front of the latter. Draw a diagonal line about two feet in front of this painting, and you will find that the lines of vision of the two are crossed at the intersection of the line, at which the upper part of the body of the Central Deity is held. The upper parts of the two bodies are so suspended as to support the Central Deity from right and left with their inner arms almost parallel to the diagonal line and their poises corresponding to the incline of their arms. Such poises of the two attending deities may also be regarded as perfectly expressing their significance. No composition of a trinity so elaborately expressed as this can be seen elsewhere, probably.

When one observes these two attendants minutely one will find their charms greater than those of the Central Deity. While the latter gives a manly impression, the two attending deities give womanly impressions. However womanly they are the feeling of purity expressed through this womanliness is not inferior to that given by the Central Deity. "We have never seen figures so humanlike and at the same time so Godlike as these." These words seem to be the most expressive of the impression one gets from the painting. Their faces bear resemblance to those of virtuous woman, but their dignity and nobleness, and the lofty expression of profound meditation in which the attending deities stand are quite alien to the woman of this earth. The woman deities show their plump and beautiful arms, pure breasts on which are necklaces loins covered with bright clothes, and shapely limbs which can be seen through the thin clothes with which they are covered, all creating the impression that they are in profound meditation. The beauty, indeed, is mysterious. A glance at their raised hands alone is sufficient to cause an ecstasy of joy. It is likely that the painters felt permanent life and the delicate beauty of human flesh, and that this feeling was their inspiration of this painting.

*(To Be Continued)*

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# A History of the Japanese Stage

## (X)

IN the Tempo era (1830-1843), the art and literature of Yedo began to be on the wane after the height of prosperity experienced in the previous period, as the country was disturbed by domestic and diplomatic complications, which the Tokugawa Government was powerless to settle.

In the theatrical world, Kataoka Nizayemon the Seventh and Arashi Rikan the Second died in the 8th year of Tempo (1837), which was followed the next year by the death of Nakamura Utayemon the Third and Matsumoto Koshiro the Fourth. All these great actors had few pupils of promise to ably succeed them.

The most conspicuous figure in this period was Nakamura Utayemon the Fourth (1798-1852). Born in Yedo, he at first intended to be a dancer and learned dancing under Fujima Kanjuro, a master dancer, whose wife was his aunt. In the 4th year of Bunka (1807), he was adopted by the master, when he was 10 years old. In a year or so, he became a pupil of Nakamura Utayemon the Third, who had come from Osaka.

In the 9th year of Bunka (1812), Utayemon left Yedo for Osaka. He followed the master, without the leave of his parents.

In Osaka, he became popular as a member of a juvenile company.

When he came of age, he had won distinction. He joined his master's troupe at the age of 28 and was re-named Nakamura Shikan.

At the age of 30, he came back to Yedo. Then, the most distinguished actor there was Bando Mitsugoro the Fourth. He entered upon a rivalry with this star on the stage, which somewhat enlivened the theatrical world at that time.

In the 12th year of Bunsei (1829), he first played at the head of a company, when he was 32 years of age. For a subsequent period, he played on the stage of Yedo and gained fame.

In the 4th year of Tempo (1833), he visited Osaka, where he succeeded to his master's stage name as Nakamura Utayemon the Fourth in the spring of the 7th year of Tempo (1836). His succession to the name was opposed by Nakamura Tomijuro, another chief pupil of the master, and others, on the ground that the master had Tsurusuke an adopted son. The master prevailed on them to give up their view, saying that he was not making over his name to the son of Fujima, but to the possessor of high theatrical ability.

Nakamura Utayemon the Fourth came back to Yedo in the 9th year of Tempo (1838). Twelve years afterwards, he went again to Osaka in the year of Kayei (1850) and stayed there for two years. He died there at the age of 55.

He was tall, well-built and handsome, in which he excelled his master. But his voice was hoarse and heavy, which unfitted him for domestic plays. He succeeded mostly in historical plays.

While he was weak in domestic plays, he was good at dancing, which was the fruitful result of his assiduity from childhood. A critic eulogized him as unexcelled by any one in dancing, perhaps

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with the exception of Bando Hikosaburo the Third and Bando Mitsugoro the Third. How excellent he was may be imagined from the fact that he impersonated a girl and danced with such gracefulness as could not be hoped for from any tall, stout man of common ability.

Not only in dancing, but in playing, he successfully imitated his master, and his fine features and physique formed an important factor of his success. He showed his excellence in playing the leading part and the parts of villains, warriors, and women. In versatility, he did not yield to his master. One of his blemishes was the lack of delicate charm.

Another defect was that he attached too much importance to form or fine movements. There are many stories of his commendable form and movements on the stage.

Be that as it may, he was looked upon as one of the greatest actors of the age, even surpassing Sawamura Sojuro the Fifth and Bando Mitsugoro the Fourth, his powerful rivals. Nakamura Shikan the Fourth, his adopted son, was a celebrated actor in the Meiji era. The present Nakamura Utaemon is the son of this Meiji actor.

Among the noted actors playing the leading and villains' parts in Osaka and Kyoto of that age, we may first mention Onoye Tamizo.

This actor, who was born in Kyoto, was at first under Nakamura Utayemon the Third and had his ability recognized. Subsequently, he became a pupil of Onoye Kikugoro the Third, when he was re-named Onoye Tamizo.

In the second year of Tempo (1831), when he was 35 years old, he played at the Naka-za, Osaka and transformed quickly five times, which was a revelation to the spectators.

In the 12th year of Tempo (1841), at the age of 45, he came to Yedo, where he stayed for some time.

After that, he played alternately in the two places, and won a fame. After the death of Nakamura Utayemon the Fourth, he was reputed as the greatest actor in Kyoto, Osaka and Yedo. In the Meiji era, he was highly respected as an elder, well versed in the theatrical practices of both east and west. He died at the age of 87 in the 19th year of Meiji (1886).

He rose from a humble position in a small theatre. He was older than Nakamura Utayemon the Fourth, yet his promotion was not so rapid as the latter. His robust health and longevity allowed him, however, to at last gain fame as high as that of Utayemon. He had fine looks, but was small and rather too start. Moreover, he had a vulgar voice. His style was showy, which pleased men of low taste. He took pleasure in playing to the gallery with too many gestures.

His movements on the stage were not elegant. This was due to the fact that he had spent his young days before spectators of vulgar taste at small theatres, before he was associated with big ones. He was versatile and was good at the impersonation of lovers, villains, women, etc. and a good dancer, but he could not represent dignified or genteel persons equally well. When acting as Kuranosuke Oishi in the *Chushin-gura*, he went out of his proper sphere.

Like his master, Onoye Kikugoro the

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Third, he was clever at representing ghosts and at quick changes. He was also good at mid-air performances.

He took every means to make himself known, for which he led an extravagant life and squandered money.

Mimasu Daigoro the Fourth (1798-1859), who was the adopted son of his predecessor, appeared on the stage of the Kadoza, Osaka at the age of 22 (1819). The next year he played at a Kyoto theatre and then came to Yedo. He succeeded to the name of Daigoro at the age of 49, before which he had been known as Gennosuke. He died in Kyoto at the age of 62 in the 6th year of Ansei (1859).

He had a good physique and fine and dignified looks. He was quiet on the stage. As his short comings, he was toneless and unmeasured in wording, and could not successfully represent persons in sorrow and those in domestic plays. His element was to play in roles of lovers. He excelled in impersonating warriors and wrestlers, for which he had a suitable physique. Another suitable character represented by him was a dignified old woman on the villain's side. In his last years, his portliness was considered to be a hindrance to the playing of his favourite lovers. The same thing made him slow in fighting parts.

Kataoka Ichizo (1792-1862), the third son of Fujikawa Shokuro, an actor specially playing the part of villains, became a pupil of Kataoka Nizayemon the Seventh at the age of 19 in the 7th year of Bunka (1810).

He was several years with a small Osaka theatre. In the 12th year of Bunsei (1829), when he was 38 years old, he came to Yedo as a first rate player in villain's parts and appeared at the Ichimura Theatre, where he won popularity in acting the part of Giheiji, an old villain, against Danshichi Impersonated by Ichikawa Danjuro the Seventh in the *Natsu-matsuri* (Summer Festival).

In the 5th year of Tempo (1834), he came back to Osaka and appeared at the Kado-za. After that he was spoken of as a master player of villain's parts. From the end of the Ansei era, he was often absent from the stage on account of age and infirmity and also eye trouble. He died in the 2nd year of Bunkyu (1862) at the age of 71.

He was tall and had a clear voice. He was not very dignified, which made him often unsuccessful in representing villains in high position, his favourite part. He specialized, therefore, in acting as undignified villains in domestic dramas and also as simple and honest rustics and solid old men. When he represented characters not to his liking, he was very unenthusiastic.

Asao Yoroku (1798-1851), a pupil of Asao Tamejiro the First, was a member of a juvenile troupe in Osaka from his childhood, and first appeared on the stage of the Kado-za as a villain at the age of 17 in the 11th year of Bunka (1814). In the 1st year of Bunsei (1818), he visited Yedo in the company of Nakamura Utayemon the Third, which performed at the Nakamura Theatre. He was in Yedo for the subsequent nine years. He prosecuted his studies and acquired skill. Much elevated in position, he came back to Osaka in the 9th year of Bunsei (1826), when he was 29 years old.

He grew in importance in the theatrical

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world there. He died in the 4th year of Kayei (1851) at the age of 54.

He had a fine physique and good looks. His style was plain and simple, free from the tedious Osaka style, and it greatly met the taste of the Yedo people. He was much looked after by Matsumoto Koshiro the Fifth, which did much towards his comparatively rapid promotion.

He possessed so much ability as a villain player as to be able to lead a company.

While acting as a great villain, however he made humorous gestures, which spoiled the role.

When in his cups, he had a vicious way, on which account, his comrades neglected him and he had no theatres to welcome him. Somersaulting was one thing in which he was particularly skilled. Once, he did it on the roof of a high temple building.

His viciousness in drinking put him in adverse circumstances for his leading position on the stage.

Ichikawa Ebijuro (1809-1858), who was previously named Matsushima Minasuke and was a younger brother of Matsushima Seizo, a player of villains in small theatres, came to Yedo in the 1st year of Tempo (1830), when he was 22 years old and became a pupil of Ichikawa Danjuro the Seventh, who gave him the name of Ichikawa Ichijuro. Soon afterwards, he came back to Osaka and was interested in small theatres there and in Kyoto. In the 1st year of Koka (1844), at the age of 36, he was re-named Ichikawa Ebijuro, and acted in the company of his master Danjuro at the Kado-za, Osaka. He remained with the company. From the middle of the Ansei era (1854-1859), he became sickly and was often absent from the stage. He died in the 5th year of the era (1858) at the age of 50.

He was slightly built. He handled good lines, but had a tone of low taste, which made him unfit for representing dignified characters. He excelled in lovers', warriors' and other parts.

Arashi Kichisaburo the Third (1810-1864), the eldest son of Arashi Kichisaburo the First, made his debut at the age of 13 in the 5th year of Bunsei (1822) at the Naka-za, Osaka after which he improved his ability under Arashi Rikan. Later, he appeared on the stage of Osaka and Kyoto big theatres, supported by Nakamura Utayemon the Third. Then, he came to Yedo, where he stayed about seven years, after which he came back to Osaka, where he obtained distinction. His health was impaired after the death of his son, and he died at the age of 55 in the 1st year of Genji (1864).

He was uncommonly fine looking and was spoken of by a critic as the most handsome actor seen on the stage for seventy years, being tall and well proportioned with a high nose and bright eyes. But he spoke rapidly and inactively, which was his fault. He was good at impersonating villains. His representation of characters prepossessing in appearance also was favourably commented upon. One regrettable thing was that his actions on the stage were mechanical and lacked tension while he was not taking an active part on the stage. This bad habit was not broken till the last days of his stage life.

He was not as good in substance as in

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appearance, for which reason he was not considered excellent in ability by discerning spectators, while he was applauded by the common people. Personally, he was gentle and had many patrons.

Kataoka Nizayemon the Eighth (1810-1863), who was at first called Ichikawa Shinnosuke, was the leader of a juvenile company in Osaka. In the 3rd year of Tempo (1833), when he was 24 years old, he was adopted by his predecessor, Kataoka Nizayemon the Seventh, and was re-named Gato.

He appeared on the stage of big theatres. In the 8th year of Tempo (1838), he succeeded to the name of his adopted father. In the 1st year of Ansei (1854), he came to Yedo and performed at the Nakamura Theatre, where he was received warmly, as he bore a likeness to Ichikawa Danjuro the Eighth, a popular Yedo actor, who had committed suicide in Osaka. In the 4th year of the same era, he succeeded to the stage name of his foster father.

In the 2nd year of Bunkyo (1862), he came back to Osaka after a long absence. He fell ill on the stage of the Kado-za in the year following and soon died at the age of 54. He had good looks and was elegant in action on the stage. But he was rather too small and his wording had a blemish.

His pet role was leading gallants and he was particularly interested in domestic plays of the Osaka and Kyoto type and not of the Yedo type. He danced well and took the part of woman, but not equally as well as the gallant's part.

His eldest son died in the 4th year of Meiji (1871), and his second and third sons were named Kataoka Nizayemon. The present Nizayemon is his third son and ranks high among contemporaries.

Arashi Rikan the Third (1812-1863), son of Ikujima Iwagoro, a strolling player, was born in Kyoto. He became a pupil of Arashi Rikan the Third in the 2nd year of Tempo (1831), when he was 20 years old. His first name was Arashi Tokusaburo. He appeared on the stage of the Kado-za, when he played as women. In the 14th year of Tempo (1843), at the age of 32, he was promotedt to be leader and succeeded to the name of his master, being Arashi Rikan the Third. In the 4th year of Kayei (1851), at the age of 40, first came to Yedo, where he stayed five years. He died at the age of 52 in the 3rd year of Bunkyu (1863) in Osaka.

He played leading and female parts, but the latter part was his element, and he succeeded but seldom in the former part. He was big and burly. He had a very fine voice, which was most suitable for a player of female parts and unsuitable for the leading part. He was versatile and is said to have outdone even specialists in samisen playing, handwriting, cookery and fishing.

Arashi Rikaku the Third (1812-1864), son of the master of a tea house attached to a thearte at Dotonbori, Osaka, was at first known as Yoshisaburo under Arashi Kichisaburo the Second, when he was a member of a juvenile company. In the 6th year of Bunsei (1823), at the age 12, he played in Osaka, when his excellent ability struck the spectators, who put much hope in his future. His master entrusted him to Arashi Rikan the Second for training. He was trained mostly in Kyoto. In the 2nd year of

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Tempo (1831), he succeeded to the name of Rikaku of his master as a composer of *haikai*. He appeared on the stage of the Naka-za, Osaka, when his ability was greatly appreciated. He was once in Yedo, where his action on the stage delighted the people. He died in the 1st year of Genji (1864) at the age of 53.

He had a common appearance and a horse voice. But he was certainly possessed of high ability as an actor. He was versatile and was good at any role. He was of uncommonly small frame and rather too fussy on the stage, which made him undignified. He was also loveless in action. These were his faults. He was an excellent ghost impersonator and a quick changer. He also danced very skilfully.

Jitsukawa Gakujuro the Second (1813-1867), who was born in Kyoto, was a pupil of his predecessor, and made his debut at the age of 19 in the 2nd year of Tempo (1831), in his master's company at the Naka-za, Osaka. Subsequently, he was adopted by the master, to whose name he succeeded in the 1st year of Keio (1865). He died of an eye-affection, from which he had suffered about three years, at the age of 55.

He was handsome and genteel and had a clear voice. He was composed and bigeified on the stage and his actions had an after-taste, free from mannerism and disagreeableness, which characterized the movements of abtors accustomed to play at small theatres. He was very faithful to his plays.

His chief excellence was to represent gallant leaders such as young lords. He never visited Yedo and was mostly in Kyoto and Osaka.

These were the famous actors of the age, who were especially profici nt in playing as leading characters and villains in Kyoto and Osaka.

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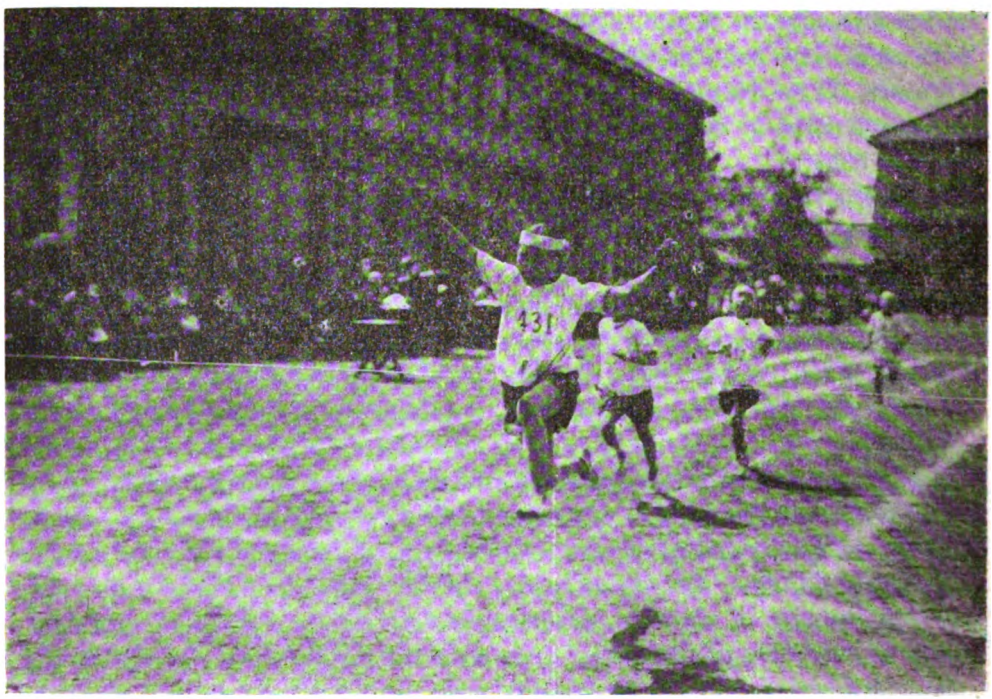


The Picture Shows Miss Sumiko Kaneko, 10 years old, winner in 200 meter dash as the Third Athletic Meeting for Boys and Girls was recently held at the Higher Normal School in Koishikawa. Miss Kaneko is Shown in the Photo.

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Mr. Masakichi Suzuki, the only important maker of Violins in Japan.

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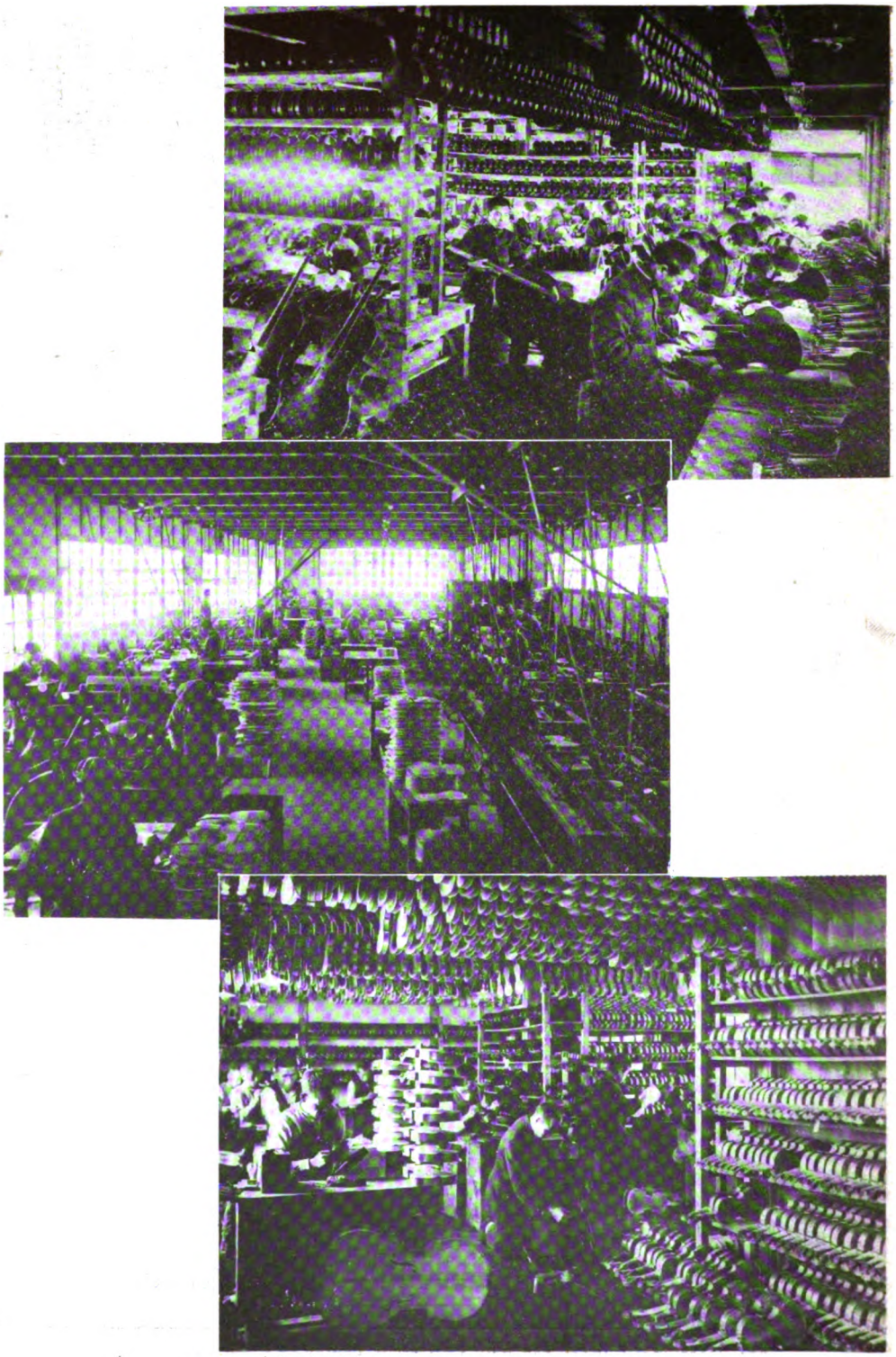

Where Suzuki violins are made, in the city of Nagoya.

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# Japan's Fine Violins

ALTHOUGH more than two hundred years have passed since the death of Guarnerius, the celebrated violin-maker of Italy, his name is still a household word and every violinist wishes to have one of his violins. On account of his fame a number of violins said to have been made by the noted Italian exist. However, according to experts, most of these violins are imitations.

While a young Japanese violinist was in Berlin, he happened to obtain a violin really made by Guarnerius, and he returned to Japan with it about two years ago. Since his return home, and his father have devoted themselves to making a violin similar to that which the young man obtained in Germany. Recently they succeeded in producing splendid violins which have surprised the Japanese musical world.

The young pianist is Shinichi Suzuki, 29 years old. His father is Masakichi Suzuki, widely known as the owner of the largest violin factory in Japan. This noted violin-maker, Masakichi Suzuki, it was who succeeded in reproducing the violin that his son brought back from Germany.

It was in November, 1920 when his son Shinichi went to Germany to study music. In Berlin he was studying under the instruction of a noted German violin teacher. During his stay there one day he happened to obtain a violin from a German widow through the introduction of one of his German friends. The violin he obtained from the widow proved to be one of the noted violins made by Guarnerius. It is said that this violin had been kept in her family for many years as a family treasure. There were people who wondered whether the violin was really a Guarnerius or not. However finally the instrument was proved to be genuine after careful examination by noted violin players, and experts in Germany.

The young Japanese obtained the instrument for 2,500 yen.

After four years study in the German capital, Mr. Suzuki returned to Japan with the violin. When he had returned he offered it to his father, who immediately recognized that it was indeed a rare one.

From that time they began to devote themselves to producing a similar violin. They struggled for a considerable time, and at last succeeded in making a violin which is very similar in sound and other points.

Recently Mr. Suzuki and his son came to Tokyo with five of their best violins recently made at their factory in Nagoya City, and asked first rank musicians, including the violinists of Tokyo to examine their new violins made after the pattern of the Guarnerius.

When the new violins were examined by the musicians who were invited to the Peers' Club, Tokyo, their opinions were that the new instruments are masterpieces and closely resemble the Italian instrument. The experts declared it is a matter of great congratulation that such excellent violins can be produced in Japan.

In criticizing the violins some of the experts said that the Suzuki violins may be inferior to that of the noted Italian

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violin-maker, but are far better than those of others hitherto considered the best in the world and that it is a great honour for the Japanese musical instrument world.

Masakichi Suzuki who is the owner of Japan's largest violin factory as well as being himself a good player, was formerly a poor, miserable samisen-maker. About forty years ago Mr. Suzuki entered the class of a certain musician as a pupil having given up his samisen making because of the business depresssion prevailing at that time.

At the musician's house he saw a violin for the first time, and then he thought that violins would come to be used by many Japanese in the future, and that he might succeed if he would engage in making violins instead of the Japanese samisen.

Shortly after that he gave up his hope to become a musician, and determined to become a violin-maker. It was not long after the violin was first brought into Japan, the instrument was known among the Japanese people very little, and consequently the business of making such foreign instruments in Japan was very rare.

When Suzuki first tried to make a violin, he borrowed an instrument from one of the owners and studied the construction for one night. After one night's study he began to make one without any example. Every day he continued his work on the instrument, hut could not tell of what wood a violin should be made. Besides he had no materials which should be used in making a violin. He had to make it only according to the way in which he used to make the samisen. Finally he made an instrument similar to a violin, but it did not make any sound. He did not give up his work but continued every day trying to make a real violin that would sound. Long after he succeeded. This was the first time that a violin was made in Japan. It was made by Suzuki without any other's assistance.

Since the success of Suzuki in making violins many Japanese except those who were specialists were gradually increasing, and following the increase of violin players in Japan, the demand for violins was also suddenly increased. Suzuki's violin factory was enlarged as well as an increase in the number of factory men. Suzuki has come to be known as the only violin-maker in Japan.

Before the great war the number of violins made at the Suzuki factory was only 50 or 60 a month, but with the outbreak of the war, the demand suddenly increased, for the export of violins from Germany which is the center of violin making was stopped by the war, and it was as if the supply of violins was cut off from the musical world.

The Japanese musical world had to depend on the supply of violins from the Suzuki factory, and naturally it became unusually busy to supply the demand. Besides there were many orders from Europe and America. The Suzuki factory was forced to be enlarged again, and at one time there were more than 1,300 factory men, and 500 violins were produced a day.

However, the war came to an end, and soon the musical world began to get German violins again. The Suzuki factory had not as much to do as during the war, and the business was reduced. At

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present about 100 violins are produced daily at the Suzuki factory by some three hundred factory men. They are exported to Australia, India, Siam, and the South Sea Islands.

Thus violins made by Suzuki have come to used by violinists all over the world with appreciation of their true value, and at present they are thought to be equal to those produced in Germany in quality. This is a matter of great congratulation for the musical world both in Japan and abroad.

Baroness Matsui, wife of Baron Matsui, Japanese Ambassador to the Court of. St. James, and his daughter Sadako were photographed as they were leaving Tokyo Station for England to join her husband. A lady shown on the left of them is Mrs. Kuroda, who went to Europe in company with Baroness Matsui and his daughter.

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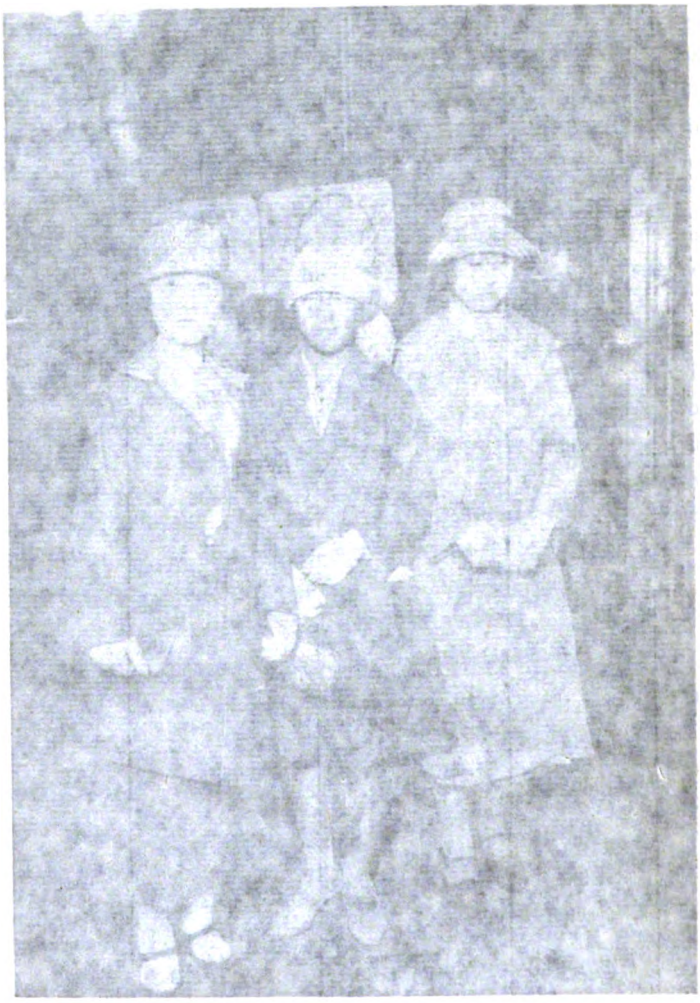

# A round the Hibachi

## A Story His Fortune

One day in autumn, long ago, a young samurai, the last of his family, was left alone in the world. He had neither father nor mother, brother nor sister, wife nor child.

Feeling lonely, he went to the Kwannon Temple of Hase in the province of Yamato and made supplications to the Goddess of Mercy.

"Deign relieve me from my solitude, Kwannon-sama!" he prayed. "I cannot any longer bear it. I had better commit harakiri suicide before you than remain as I am. If you take not my life and are pleased to grant me divine favor, please reveal to me a dream. I'll not leave here before I see the vision.

He prostrated himself and remained motionless. One of the priests who had witnessed his impulsive act came to him and asked: "Who are you and where have you come from? If you intend to stay in this way for long, you will die of starvation. If so, you will desecrate the temple with your corpse. Who is your master? Where are you living?

The samurai replied: "I am an orphan. I have neither master nor any one to support me and take pity on me. I am, therefore, [illegible] some body to eat and live [illegible] right."

During [illegible] came around, [illegible] said: "Rorōnin, How sorry I am to hear [illegible] for many years been [illegible]"

From that [illegible] came to him, giving him something to eat or drink. They [illegible] continued his [illegible] of the prayer came [illegible] days after began.

At dawn was breaking, he saw in a dream a man making [illegible] behind a curtain and standing before him, saying: "You are perishing at your solitude before Bishamon being compassionate of your belief is ready for your evil deeds in a former existence. But your sincere prayers have touched the goddess, and you are saving in her favour. Leave this temple at once. When leaving, take with you whatever thing comes in contact with your hand, and do not throw it away. Be quick."

As he awoke from the dream, he was

# A Straw His Fortune

ONCE in ancient times, there was a young samurai. He was an orphan. He had neither family nor relatives.

Feeling lonesome, he worshipped at the Kwannon Temple of Hase in the Province of Yamato and made supplications to the Goddess of Mercy.

"Please relieve me from my solitude, Kwannon-sama", he prayed, "I cannot any longer bear it, I had better commit, hunger suicide before you than remain as I am. If you take mercy on me and are pleased to glant me divine favour, please reveal it in a dream. I'll not leave here before I see the vision.

He prostrated himself and remained motionless. One of the priests who had witnessed this inquired of him: Who are you and where have you come from? If you prostrate yourself in this way for long, you will die of starvation. If so, you will desecrate the temple with your corpse. Who is your master? Where are you living?

The samurai replied: "I am an orphan. I have neither master nor any one to support me and take pity on me. I am, therefore, praying the Goddess for something to eat and to lead me in this right path."

During this dialogue, other priests came around him and said sympathetically: "Poor man! How sincerely he is appealing to Buddha for mercy! Let us help him."

From that day on, they came in turn to him, giving him something to eat or drink. Thus he kept off starvation and continued his supplications. The day of the fulfilment of his prayer came twenty-one days after he began.

As dawn was breaking, he saw in a dream a man making his appearance from behind a curtain and standing before him, saying: "You are grumbling at your solitude before Buddha without being conscious of your being repaid for your evil deeds in a former existence. But your sincere prayers have touched the goddess, and you are receiving divine favour. Leave this temple at once. When leaving, take with you whatever thing comes in contact with your hand, and do not throw it away. Be quick'."

As he awoke from the dream, he was

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thankful for the divine revelation. He ate the last food given him by the priests and was going out of the temple building, when he stumbled and fell. As he picked himself up, he took hold of a straw. He believed it to be the divine gift. With the straw in his hand, he walked on from the temple.

A horse-fly came, and annoyingly flew about his face. He broke off a branch of a tree and tried to drive it off, but it did not go away. An idea struck him. He captured the fly and tied it up with the straw, which he had taken from the temple. The straw he fastened to the branch. This branch he held up as he walked. The horsefly buzzed madly at the end of the straw.

A lady came to worship at the Kannon Temple. She was riding in an ox-cart. Her little boy, who looked out of the window, rolling up the bamboo-blind, caught sight of the horse-fly.

"What is the thing carried by that man? Get it for me!" he shouted.

A mounted retainer of the young lord, heard the command, approached the young samurai and said: "My young lord wants the thing you hold. Would yon give it to him?"

The youth replied: "This I have received from Buddha. But I'll give it to the young lord with pleasure, if he wants it so much."

The lady in the ox-cart appreciated the ready consent of the youth, and she presented him with three big oranges wrapped in paper, of high value telling him to eat the when he was dry. The present was handed to the youth through the retainer, with lady's gracious words.

The youth received it with thanks. He thought it strange that a straw made three oranges. These oranges he fastened to another tree branch which he carried over his shoulder as he parted from the noble's party and resumed his aimless walk. After he had proceeded a little further he saw another lady coming on foot towards him, attended by many retainers and servants. She apparently was not in the habit of walking and looked very tired and unable to walk more. She was so fatigued that she stopped as if she were fainting. "Bring me a cup of water. I am thirsty," she cried. The attendants were confused. They searched for water, but could not find it any.

"What shall we do? Where is the pack-horse?", inquired a retainer of a servant, in distress.

"The pack-horse is coming far behind", replied the servant.

The pack-horsecarried food, drink and travelling necessaries.

The lady was suffering from thirst, and the attendants were panic-stricken and could do nothing.

When the young samurai approached, one of the retainers asked him if he did not know of clean water in the neighbourhood, as he seemed familiar with the locality.

"There is perhaps no clean water in this neighbourhood. What is the matter?", he inquired.

"My mistress is very thirsty after a long walk, but we have no pure water to offer her", replied the retainer.

The young samurai sympathized and said:

"I am sorry to hear it. It will take too much time to go and get water. How would this serve her?"

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So saying, he unfastened the three oranged and offered them to the retainer.

The fruit delighted the lady. She ate it and opened her eyes as if he had recovered her strength.

"Where did these oranges come from?" she inquired.

She was told the facts, and said: "I remember I become thirsty and cried for a cup of water, but I knew nothing after that, as I become senseless. If I had not had the orange to quench my thirst, I might have died in this wild field. Where is the man?"

"He is over there", replied a retainer.

The lady said: "If the had not happened to be here, what would have become of me? The oranges were perhaps his meal and without food, he may be in trouble."

She ordered a retainer to serve him with some food.

After a which the pack-horse arrived, led by a servant. The servant was at once sent to get fresh water. A suitable place was chosen for lunch. It was enblosed with a curtain, carried by the horse, and a carpet was laid on the ground. The lady and her attendants sat on the carpet and took lunch. The young samurai also was given some food. While taking this food, he wondered what would result from the oranges.

Then, the lady said that the wished to pay well for the oranges, but could do so as the carried nothing on the journey to give as a token of her thanks and that she would be very glad to see him at her house at the given address in the capital and to return his kindness.

He was given three pieces of cotton as a slight token of her thanks however. He rej iced in the present, a product of the straw. When he had gone a few miles, night fell, and he managed to lodge at an inn somehow or other.

At dawn, he started for the capital. When he had walked for some distance, he met a grand looking gentleman, perhaps a noble, on a splendid horse. Suddenly, the horse fell down sick. Every available means was taken to treat it, but apparently it could not be brought to life again.

Apparently with urgent business to attend to the gentleman could not remain any longer with the poor beast. He got a pack-horse, on which he put the saddle taken from his horse, and left the place in haste, ordering his servant to remain and to dispose of the dead body properly.

The young samurai, who had been looking on, approached the servant and asked him about the horse.

"This fine horse was procured from the Province of Michinoku, but it is useless when it is dead", replied the servant. He added: "I want to skin it, but am at a loss how to do so while travelling."

The young samurai said: "It looks a very fine horse, but when it is dead, it is of no use as you say. I am living in this neighbourhood and wish to skin it. Can you not give me the body?"

As he asked the servant for it, he took out a piece of cotton cloth and gave it to him. He accepted it and left the place, with a look of satisfaction at the unexpectedly nice present.

The young samurai regarded the event as if it were the Goddess of of Mercy's gracious wish to give him the horse. So

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he knelt on the ground and worshipped in the direction of the temple, far away, praying for the horse to come to life again. Marvellously, the horse opened its eyes and stood up.

The young samurai rejoiced. He took the horse to a neighbouring wood to hide it and himself, lest some one should come and take the horse away from him.

Soon, the horse recovered its strength. He visited a farm-house, and presenting another piece of cloth he got a cheap bit and saddle in exchange, and harnesed the horse.

He started out on horseback. At dusk, he made use of the remaining piece of cloth to get his board and lodging for the night and provender for the animal.

Next morning, he arrived at the capital. When passing the Gojo street he noticed a man who was preparing to set out on a journey. He dismounted and visited the house, offering to the man, its master, his horse. The master who had been searching for a good horse, looked at the one offered by the stranger and wanted it badly.

"I want your horse, my lad. But I have no silks to pay for it. Can you not take a field or rice for?" inquired the master.

The young samurai replied: "I did want silk or money, as a field or rice is useless on a journey, but as you seem to have a particular desire for the horse, I'll accept your terms, against may inclination."

He replied as if he were obliging the buyer by reluctantly accepting the field. Truly, however, he preferred land to silks. He had attempted to get ride of the horse as soon as he entered the capital, as he feared some one who knew the splendid steed should suspect him to be a robber.

The master made a trial ride on the horse, which gave him satisfaction. He paid for it with three *cho* of rice field near Toba and a guantity of rice. At the same time, he asked the young samurai to undertake the care of his house. He said: "I am setting out on a long journey, and you may live in this house as its care-taken till I am here again. If I should die on the journey, you may take possession of the house, which no one will oppose, as I have no family."

As he said he mounted the horse and started out.

The young samurai lived in the house and on the rice he had been given. He employed farmers, with whom he cultivated rice on his field Fortunately, it yielded well.

He became engrossed in money-making and succeeded in it. He rapidly made his fortune. The master of the house did not come back. He perhaps died on the journey. So the house was taken possession of by the young man.

He married and had children. with whom he led a happy and prosperous life.

And this good fortune and prosperity all came from the straw, the gift of Hase-no-Kannon-sama!

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# The Editor's Diary

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# The Editor's Diary

*By Percy Whiteing*

**The Passing of Premier Kato & His Successor**

One of the outstanding events of the year has been the death of the Minister President of State, Viscount (created Count at the time of his death) Takaakira Kato, both as regards the removal from the national life of Japan of a figure prominent for a score of years, and also its resulting effect on the government of the country. Count Kato achieved fame as ambassador to Great Britain, as Minister for Foreign Affairs in the Okuma cabinet, as head of the Kenseikai party, and, at the apex of his life, as Premier of the Japanese Empire. Rightly, or more probably wrongly, he has been held responsible for the well-known so-called "Twenty-one Demands" on China, the echoes of which have not yet died away, though started a decade ago. Though a member of the aristocracy, he has been a steadfast party man, since he succeeded to the headship of the party formed by the great Prince Katsura, the Doshikai, subsequently re-named Kenseikai. Though the party was deserted, after the Prince's death, by such leading figures as Viscount Goto, Mr. Yukio Ozaki, and others, Count Kato loyally guided it finally to power in the affairs of the nation. Among his many achievements that which probably will be longest remembered, and having the most far-reaching effect, was the leading part he played in having placed on the statute books the election law vastly extending the voting citizenry of Japan. Count Kato was a great and sagacious statesman, and of the finest type of the Japanese gentleman. His successor, both as Premier and as president of the Kenseikai, Mr. R. Wakatsuki, was from the first a leader within the councils of that party, but his first real appearance as a statesman was as Minister for Home Affairs in his chief's cabinet. As a constructive head of the government and as a successful party head, it still remains, of course, for Mr. Wakatsuki to show what he can do. The position of the Kenseikai ministry is very similar to that of the late Labor government of Mr. MacDonald in Great Britain,—it is the strongest of all parties, yet it has not an actual majority in the House of Representatives, and when the Diet is in session depends on outside support to the necessary extent to carry out its policies. When Premier Hara was murdered, the great Seiyukai party fell to pieces, and one of the remaining members, the Seiyu-Honto, still further disintegrated as a result of dissatisfaction within its ranks against support of the Kenseikai government, while the other branch, under the leadership of Baron Tanaka, a soldier turned politician, and now under fire accused of having misued War Office funds, swallowed another small but time-tried party, the Kokuminto. Whether Premier Wakatsuki can keep his party together and in the seats of power is a question that only time and the next session of the Diet can answer. Much advice has been offered him to the effect that he should dissolve the Diet and make the bold stroke of going before the new and greatly increased electorate, asking for a fresh mandate in

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the shape of an absolute Diet majority, thus risking either complete success or complete failure. In the meantime, however, he has preferred to reconstruct somewhat the cabinet left him as a legacy by Count Kato. It seems that at first he tried to enlist the active support of the Seiyu-Honto, and then of the Kenkyukai, the dominant party in the conservative House of Peers, offering them in turn certain cabinet posts. These attempts did not succeed, and finally the Premier re-formed his cabinet upon a practically all-Kenseikai basis, by shifting around portfolios, and including one leader of the Kenkyukai, Viscount Inoue, ostensibly not as a party leader but as an individual. This elicited much criticism, both in the Kenkyukai, and in the Kenseikai. An interesting feature of the political affairs of Japan is that the Genro, that one time all-powerful extra-governmental body, and now represented by the last remaining member, the veteran Prince Saionji, seems, year by year, to have less and less voice in the forming of cabinets and in the administration of the Empire.

**The Outbreak of Mount Tokachi**

Toward the end of May there was a disastrous outbreak of the volcano Mt. Tokachi, in the large northern island of Hokkaido, resulting in the deaths of 136 persons and the injury of many more. The eruption and the resulting flood of neighboring waters caused also much damage to property and crops. The mountain is not far from the important city of Asahigawa, in the central part of the island. Reports differ as to the immediate cause of the loss of life and property,—whether it was lava and the rushing waters together, or by the latter only. There was a sulphur quarry on the side of the volcano, which was thought to be quiescent. By a strange coincidence, the catastrophe took place almost exactly on the anniversary of the severe earthquake that wrecked Kinosaki and other places, in western Japan, last year, with the attendant loss of hundreds of lives.

**Elections in Tokyo City**

Recent municipality elections in the capital of the Empire resulted in a clear working majority of Kenseikai, or near-Kenseikai, men, being returned to the city council. It is thus assumed that the city government will hereafter work hand in hand with the Kenseikai national government, and business men hope that the reconstruction of Tokyo, especially streets, will go forward more promptly, for which purpose huge amounts of funds are available. Progress hitherto has been impeded by the disjointed state of the council hitherto in power, no one party having a clear majority. The mayor, Mr. Zeko Nakamura, reputed to be a protage of Viscount Goto, had been able to do very little in the management of the city's affairs, and on the result of the election becoming known, he at once resigned. The mayoralty of Tokyo is one of the most difficult to fill and to administer creditably, in the world. No one wants it, and the post has often remained vacant for weeks and even months, upon the resignation of the incumbent. Internationally known men, like Mr. Yukio Ozaki and Viscount Goto, who have held important cabinet portfolios, have occupied the mayor's chair. Preceding the last city election,

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Viscount Goto endeavored to form a new party, with the avowed object of purifying politics, but he met with little success. The Viscount, who started in life as an unimportant local physician, has real genius as an administrator and executive, and sometimes has been called the Roosevelt of Japan: but unlike the great American President, has always been unable to gather and hold together a personal following of any importance. He has held many responsible posts,—governor-general of the great island of Formosa, Minister for Foreign Affairs, and Minister for Home Affairs, and in the former and the latter distinguished himself. In the later years of his life however, he has been unable to realize his ambitions and he has suffered many disappointments. One exception to this might be made: he has seen the resumption of treaty relations with Soviet Russia, for the initial stages of which negotiations he was responsible, but which came to fruition in other hands than his. Perhaps if Viscount Goto has stayed firm with the Rikken Doshikai of Prince Katsura and its successor the present Kenseikai, he would have been Premier of the Empire either before or after Viscount Kato.

**Municipal Corruption**

Year in and year out Tokyo, no less than other great cities of the world, suffers from a succession of administrative and political scandals arising from graft and corruption of officials and contractors and other men of business. But it has remained for Osaka to produce the most unsavory one of all, revolving around the removal from the center of the western metropolis of the so-called Matsushima red light, or licensed, quarters, to a site in the suburbs. Real estate companies were formed by certain men, including some officials of the Osaka municipality, for the purpose of making large profits from the sale of land adjoining the new site that should be fixed upon. These companies' activities were, on the one hand directed toward obtaining the central government's approval of the transfer of the district to the site that would benefit itself, and on the other the premature sale of the adjoining land to the public—of a certain class—on the pretext that the government's consent had already been given. All sorts of tricks seem to have been perpetrated to give realism to the latter feature. Huge sums of money were involved, and bribes running into six figures have been reported to have changed hands. Officials, politicians, business men, real estate dealers, brothel proprietors, and others have, one after another, been subjected to searching examination by the procurators, and either held in prison or released on bail, until the case can come to formal trial. Perhaps the most prominent name that has been besmirched is that of Mr. Katsundo Minoura, a statesman and leading member of the government party, the Kenseikai. This venerable man has hitherto led a blameless life, and great sympathy has been expressed for him in his present apparent lapse, which is reported to have been caused by financial difficulties. He was detained in prison—receiving very lenient treatment however,—for 49 days, and then released on bail. The end of the ramifications of the case seem not to have been reached yet by any means, and the activities of the procurators and police are continuing vigorously.

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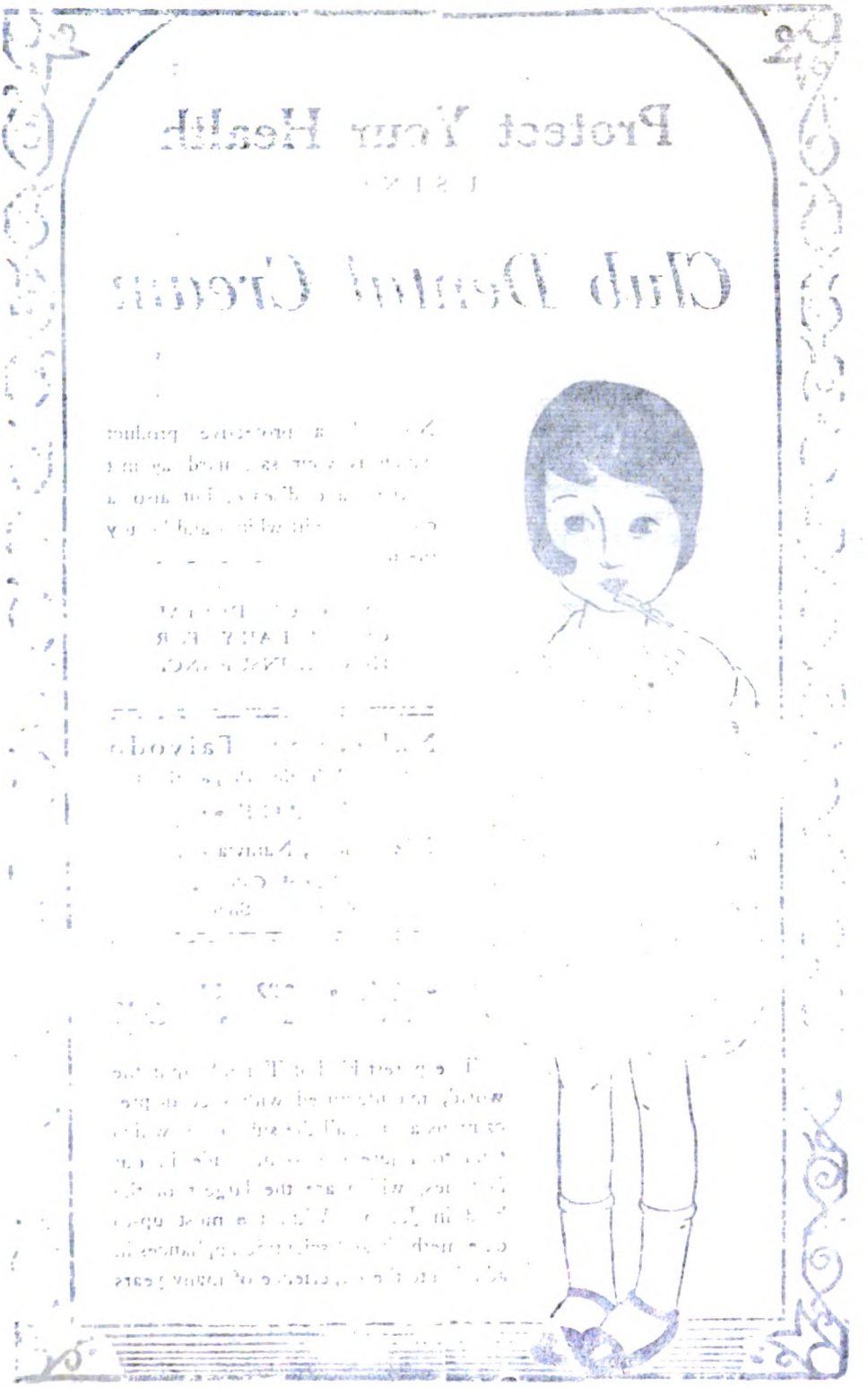

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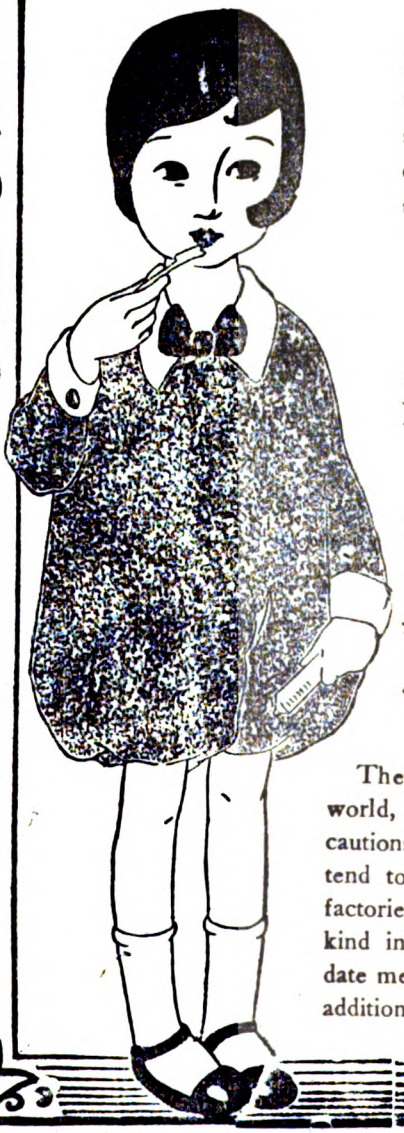

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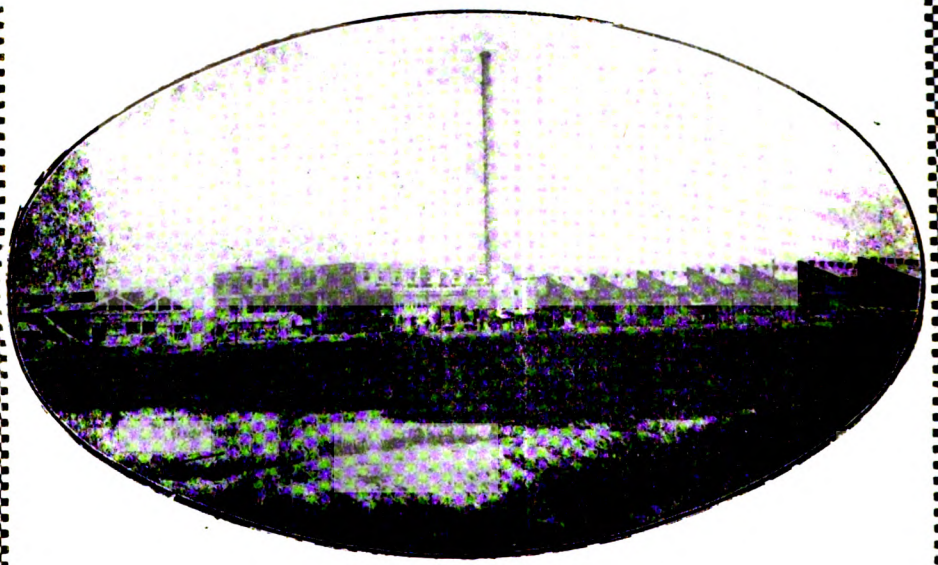

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（第十六卷 第七號）

海外取次店

英國倫敦 ステヴエンス、ブラウン
米國紐育 ブレンタノス
ブレンタノス ステッチヤート
アメリカン、ニユース、コンパニー
市俄古 エー、シー、マクラーグ
ボストン スミス、マツス
佛國巴里 ブレンタノス
獨國 ユユー、サウス、ウエールス
シドニー ブツクストル、コンパニー
印度 トラクト、ブック、ソサイテイ
ボンベ トラボラバラサンス
馬來 フエデラル、ラバー、スタンプ、
コンパニー
ペナン 學園書
上海クリー、アウンド、オルシユ

大阪支局
大阪府立商品陳列所内

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東京堂
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京橋區銀座四ノ一
教文館
横濱元町一丁目
神戸 川瀨日進堂

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# The Mitsui Bank,
LIMITED

| | |
|---|---|
| Capital Subscribed . . | Yen 100,000,000 |
| Capital Paid-up . . | 60,000,000 |
| Reserve Fund . . | 52,400,000 |

## HEAD OFFICE:
## 1, Suruga-cho, Nihonbashi-ku, Tokyo

### HOME BRANCHES:

FUKUOKA, HIROSHIMA, KOBE, KYOTO, MARUNOUCHI (Tokyo), MOJI, NAGASAKI, NAGOYA, NIHONBASHI (Tokyo), OSAKA, OSAKA-DOJIMA, OSAKA-KAWAGUCHI, OSAKA-NISHI, OTARU, SHIMONOSEKI, WAKAMATSU (Kyushu), YOKOHAMA

### FOREIGN BRANCHES:

BOMBAY, LONDON, NEW YORK, SHANGHAI, SOURABAYA

### LONDON BANKERS:

Barclays Bank Ltd. Midland Bank Ltd.

### NEW YORK BANKERS:

Bankers Trust Co. Chase National Bank.
National City Bank of New York.


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# Osaka Shosen Kaisha

(OSAKA MERCANTILE STEAMSHIP Co.)

**HEAD OFFICE: OSAKA, JAPAN**

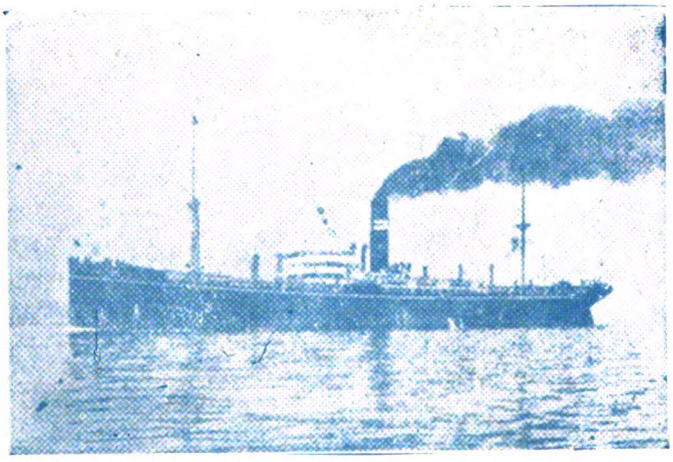
Cable Address: "SHOSEN, OSAKA"

Branches and Agencies at all important ports of the world

***Capital*** . . . . . **Yen *100,000,000***

***Reserve*** . . . . . **„ *66,000,000***

40 Regular Lines with a Fleet of 500,000 Tons



## *PRINCIPAL LINES*

Japan - Europe Line: (via Suez) Monthly

Japan-North America Lines:

Hongkong-Puget Sound Line: Fortnightly

Singapore-Puget Sound Line: Monthly

Hongkong-New Orleans Line: (via Cuba) Monthly

Japan-Bombay Line: (via Colombo) Fortnightly

Japan-Java Line: Monthly

Japan-South America (East Coast) Line: Monthly

Japan-Australia Line: Monthly

Besides, FREIGHT and PASSENGER SERVICES are maintained by over THIRTY-FIVE LINES, calling at all important ports in CENTRAL and WESTERN JAPAN, as well as EUROPE, INDIA, SOUTH SEAS, FORMOSA, CHINA, KOREA, Etc., Etc.



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